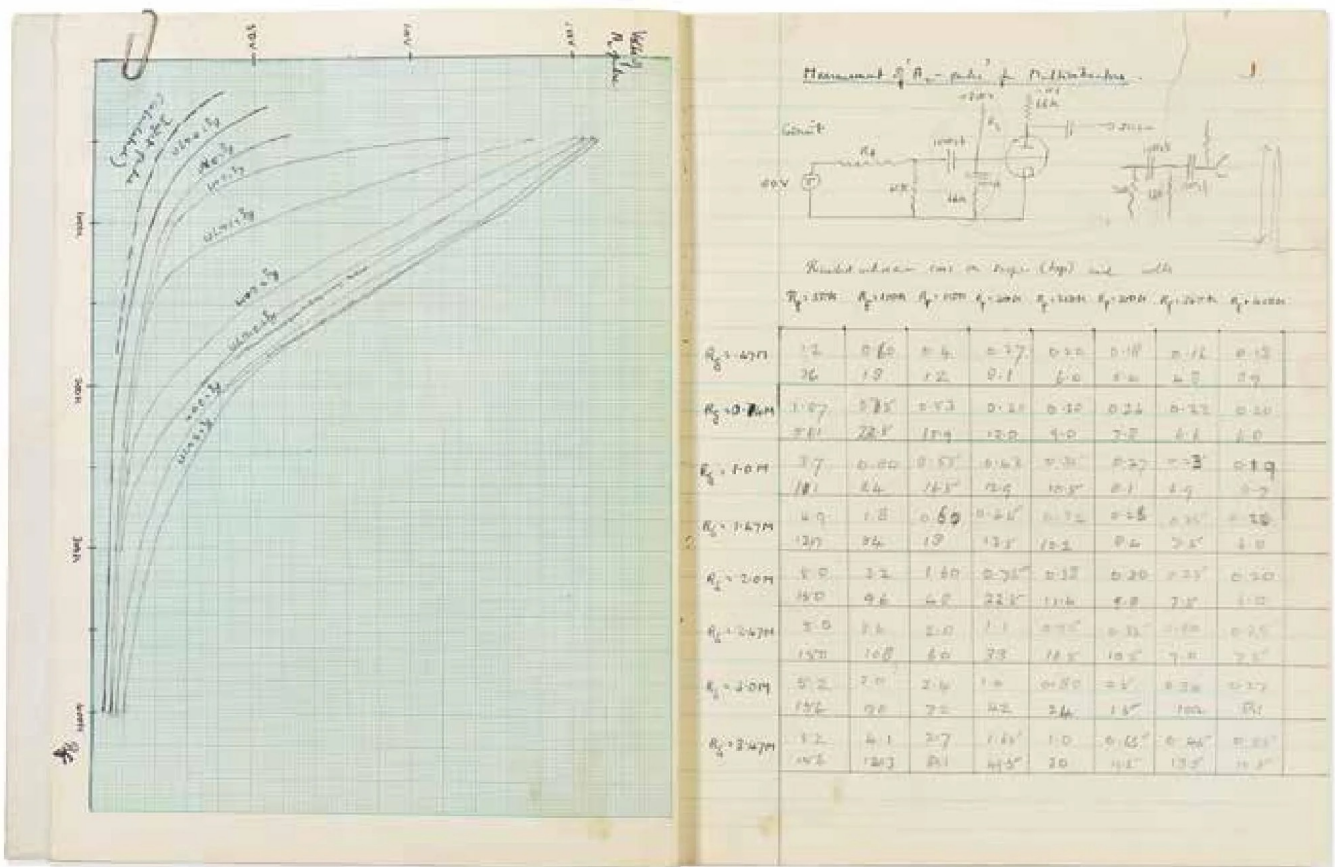


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Front Cover: lot 45
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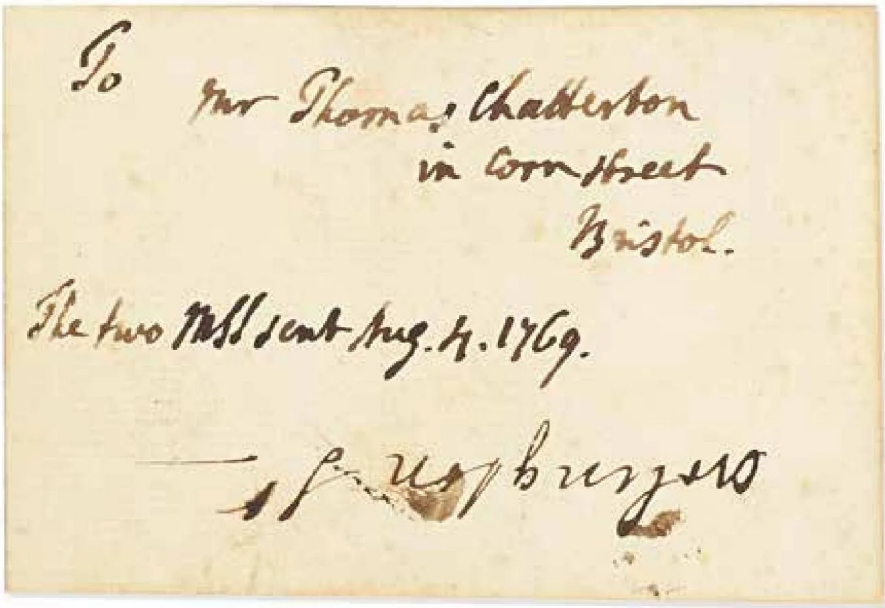
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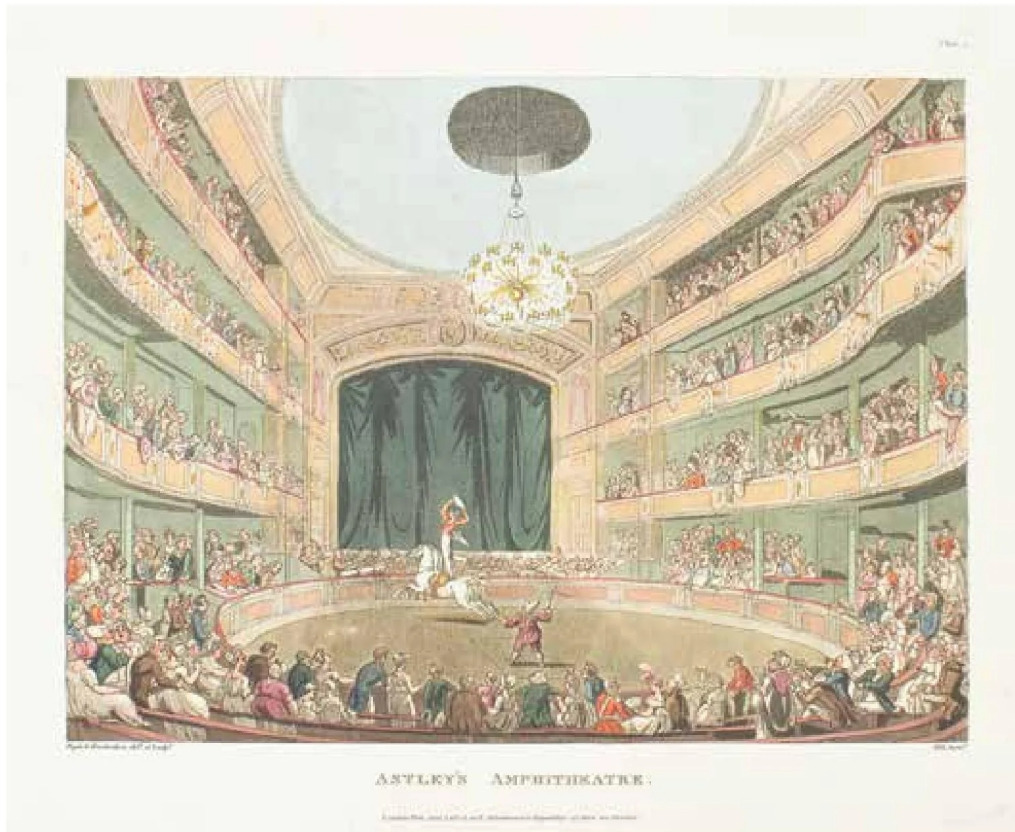
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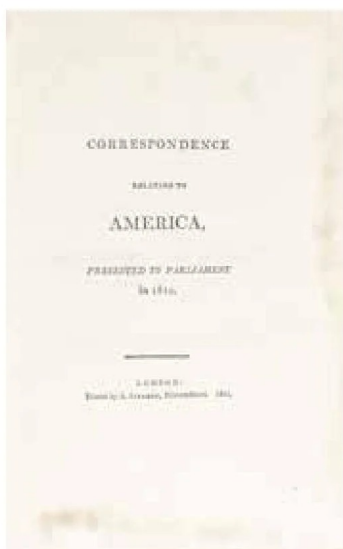
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1



3



2

The Property of a Gentleman

1 •

ACKERMANN (RUDOLPH)

The Microcosm of London, 3 vol., wood-engraved pictorial titles, engraved dedication leaves with vignettes, 104 hand-coloured aquatint plates after Rowlandson and Pugin (some watermarked "J. Whatman 1831"), light off-setting onto text but clean, contemporary half morocco, spines titled in gilt, joints rubbed [Abbey Scenery 212; Tooley 7], 4to (345 x 285mm.), R. Ackermann, [1808-1810]

£2,500 - 3,500

"One of the great colour-plate books... [which] should form the corner stone of any collection of books on this subject" (Tooley), the plates in this copy unusually clean.

Provenance

William Orme Foster (1814-1899), Apley Park bookplate. Foster, an iron master and Member of Parliament for South Staffordshire from 1857-1868, purchased the Apley Park estate near Bridgnorth in 1868; by descent to the present owner.

2 •

AMERICA

Papers Relating to America. Presented to the House of Commons, 1809, 1810; Correspondence Relating to America, Presented to Parliament in 1810, 1811, FIRST EDITIONS, contemporary calf gilt, flat spines decorated in gilt with morocco lettering label, marbled edges, rubbed, 8vo, A. Strahan; and another copy of the second title, half calf (3)

£600 - 800

Provenance

Henry Goulburn (1784-1856), bookplate. Entering the Houses of Parliament in 1808, by 1810 he was an under-secretary at the Home Office, and in 1812 under-secretary for war and colonies, where he was "principally responsible for colonial administration.. [playing a] key role as a negotiator at Ghent in July 1814 charged with negotiating the final arrangement of frontiers, fisheries, and maritime rights at the cessation of the Anglo-American War of 1812-14" (ODNB); by descent to the present owner.



4

3 •

[BADIA Y LEBLICH (DOMINGO)] "ALI BEY"

Travels of Ali Bey in Morocco, Tripoli, Cyprus, Egypt, Arabia, Syria, and Turkey, between the Years 1803 and 1807, 2 vol., first edition in English, engraved frontispiece portrait of the author, 83 engraved plates and plans (of 86, with 12bis and 28bis, plate 72 on 2 sheets, lacks plates 12, 16 and 40, 7 folding), 4 folding engraved maps (one laid on linen, others short tears, mostly at folds), some toning and spotting, pp.281/2 corner torn away just touching 2 letters, pp.305/6 small hole touching letters, early non-uniform half calf, worn, 2 covers detached [Blackmer 62; Cobham-Jeffrey, p.1; Rohricht 1607], 4to, Longman, Hurst, 1816

£600 - 800

The author, "Ali Bey", was a Spaniard who disguised himself as an Arab, thereby gaining access to many places throughout North Africa and Asia Minor (including the mosques at Omar and Mecca) not previously visited by Christians. Many of the plates relate to Cyprus.

Provenance

Shirley C. Atchley, bookplate.

4 •

BANKES (THOMAS)

A New, Royal, Authentic and Complete System of Universal Geography, Antient and Modern; All the Late Important Discoveries, Made by the English, and Other Celebrated Navigators of Various Nations, in the Different Hemispheres, engraved frontispiece, 90 engraved plates (mostly comprising scenes), 22 engraved maps (12 folding, small loss to corner of twin-hemisphere World) as called for, letterpress list of subscribers and plates at end, one plate loose, contemporary tree calf, red and green gilt morocco lettering labels on spine, joints split (but secure) [ESTC N42026], folio (385 x 240mm.), C. Cooke, [c.1790]

£1,000 - 1,500

An unusually clean copy of Bankes' handsomely illustrated compendium of mostly eighteenth-century voyages, updated to include an expedition to Botany Bay "with a particular description of Port Jackson, where the convicts are now settled" undertaken in 1787-1788, alongside those of Captain Cook's three voyages to the Pacific, and explorations in China, Japan, the Middle East, East Indies, Africa, etc.



5



5

5 •

CAVENDISH (WILLIAM, DUKE OF NEWCASTLE)

A General System of Horsemanship in All it's Branches, 2 vol. bound in 1, first edition in English, half-title, additional double-page engraved title in French (imprint Antwerp, Jacques van Meurs, 1658), 42 double-page engraved equestrian plates (plate 31 loose, perhaps inserted, small surface smudge on plate 11), 20 engraved anatomical, equipment and veterinary plates in part 2 (12 printed in bistre, 2 double-page), engraved vignettes and historiated initials, woodcut diagrams in the text, preface leaf (pages 3-4) misbound in vol. 2, some light browning, additional ink numeral on a few plates in second volume, nineteenth century calf, rubbed, some scuffs and ink stains to lower cover [Nissen ZBI 849; Podeschi 49], folio (460 x 280mm.), J. Brindley, 1743

£3,000 - 4,000

First edition in English of the Duke of Newcastle's important treatise on horsemanship. The second volume comprises "The Perfect Knowledge of Horses", the first appearance in English of Gaspard de Saunier's *Parfaite connoissance des chevaux*.

Provenance

D. Mahon, 1 Jan. 1826, ownership inscription on the half-title.

6 •

CHINA

BARROW (JOHN) *Travels in China, Containing Descriptions, Observations, and Comparisons, Made and Collected in the Course of a Short Residence at the Imperial Palace of Yuen-Min-Yuen, and a Subsequent Journey through the Country from Peking to Canton*, FIRST EDITION, 5 hand-coloured aquatint plates, 3 engraved plates (2 double-page), half calf, spine tooled in gilt with gilt morocco lettering label [Abbey Travel 531; Cordier 2388; Hill 64; Lowendahl 724; Lust 365; Tooley 84], 4to, T. Cadell, and W. Davies, 1804

£1,000 - 1,500

John Barrow was a member of Lord Macartney's embassy to China, and his works includes "an account of that mission that contains some first-hand information not found in Staunton" (Lowendahl).

Provenance

George Cornwall Legh (1804-1877, Member of Parliament for Chester from 1841 to 1873), bookplate; William Orme Foster (1814-1899), Apley Park bookplate. Foster, an iron master and Member of Parliament for South Staffordshire from 1857-1868, purchased the Apley Park estate near Bridgnorth in 1868; by descent to the present owner.



6



7

8

7 •

CHINA

ELLIS (HENRY) *Journal of the Proceedings of the Late Embassy to China; Comprising a Correct Narrative of the Public Transactions of the Embassy, of the Voyage to and From China, engraved frontispiece portrait, 7 hand-coloured aquatint plates, 3 engraved maps (one folding), spotting to maps and frontispiece, contemporary calf gilt, neatly rebound retaining original gilt tooled spine with morocco lettering label* [Abbey Travel 536; Tooley 208], 4to, John Murray, 1817

£800 - 1,200

8 •

EDY (JOHN WILLIAM), AND JOHN AND JOSIAH BOYDELL

Boydell's *Picturesque Scenery of Norway; with the Principle Towns from the Naze, by the Route of Christiania, to the Magnificent Pass of the Swinesund; from Original Drawings Made on the Spot, and Engraved by John William Edy. With Remarks and Observations Made in a Tour Through the Country, 2 vol., half-titles, 80 hand-coloured aquatint plates by and after Edy, some spotting to text in volume 1, watermarks dated between 1807-1817, later red half morocco gilt* [Abbey Travel 254; Tooley 103], folio (470 x 325mm.), Hurst, Robinson, and Co., 1820

£5,000 - 7,000

"The most important English colour plate book on Norway" (Tooley). John Edy toured Norway in the summer of 1800, travelling from Oslo to Trondheim, Morebjene and Bergen.

Provenance

W.H. Foster, bookplate.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

FINE BOOKS AND MANUSCRIPTS | 7

9 •

HUSSEY (ANNA MARIA)

Illustrations of British Mycology, Containing Figures and Descriptions of the Funguses of Interest and Novelty Indigenous to Britain, by Mrs. T.J. Hussey, [First Series (of 2)], FIRST EDITION, 90 hand-coloured lithographed plates after Mrs Hussey and others, paper guards, a few spots on a few plates, early red half morocco gilt, red morocco gilt lettering label on upper cover, spine decoratively tooled within raised bands, g.e. [Nissen BBI 961], large 4to, Reeve, Brothers, 1847

£800 - 1,200

Anna Maria Hussey's text, accompanying the plates which were in several instances executed after her own drawings, combines "scientific description with information from history, literature, and folklore, and also contain advice on cooking fungi together with personal observations and anecdotes, all written in a lively and amusing style... Reviewers praised the beauty, detail, and accuracy of Illustrations of British Mycology, though the work's cost, and quarto size, made it an impractical companion for field work" (ODNB). A second series was published in 1855, two years after Hussey's death.

Provenance

William Orme Foster (1814-1899), Apley Park bookplate. Foster, an iron master and Member of Parliament for South Staffordshire from 1857-1868, purchased the Apley Park estate near Bridgnorth in 1868; by descent to the present owner.

10 •

KOHLMEISTER (BENJAMIN) AND GEORGE KMOCH

Journal of a Voyage from Okkak, on the Coast of Labrador, to Ungava Bay, Westward of Cape Chudleigh; Undertaken to Explore the Coast, and Visit the Esquimaux in that Unknown Region, FIRST EDITION, INSCRIBED BY THE EDITOR "Henry Goulburn Esq. from the editor C.I.G. Latrobe" on the front free endpaper, folding engraved map, contemporary tree calf, spine tooled in gilt (short tear, upper joint slightly weakened) [Sabin 38225], 8vo, Printed by W. M'Dowall, for the Brethren's Society for the Furtherance of the Gospel Among the Heathen, 1814

£1,500 - 2,000

Fine association copy of a rare journal of exploration in Labrador, the last copy traced on Rare Book Hub sold in 1939, with an inscription offering the name of the book's previously unrecorded editor, C. Latrobe. The authors were Moravian missionaries who, in 1811, set out in the company of fifteen Inuit to explore northwards of the Hudson Strait and Ungava Bay, making new discoveries. "However, when the Moravians attempted to negotiate with the British government [see provenance below] for a mission at Ungava Bay they were told they would be infringing on the privileges granted to the Hudson's Bay Company" (Howgego).

Provenance

Henry Goulburn (1784-1856), presentation inscription from the editor, and bookplate. At the time of publication Goulburn held the position of under-secretary for war and colonies, and was "principally responsible for colonial administration.. [playing a] key role as a negotiator at Ghent in July 1814 charged with negotiating the final arrangement of frontiers, fisheries, and maritime rights at the cessation of the Anglo-American War of 1812-14" (ODNB); by descent to the present owner.

11 •

LANGLEY (THOMAS AND BATTY)

Ancient Architecture Restored and Improved, by a Great Variety of Grand and Usefull Designs in the Entirely New Gothick Mode for the Ornamenting of Buildings and Gardens, 2 parts in 1 vol., FIRST EDITION, FIRST STATE, with the plea to subscribers "to pay 7s-6 on receiving this first part..." on the first title, 2 engraved titles, 64 engraved plates (numbered 1-62, and A-B, signed by one or both of the Langleys and dated 1741 or 1742), letterpress dedications, list of subscribers, and 4pp. of text, modern red half morocco gilt [Berlin Katalog 2278; Harris 409], 4to, 1742

£1,500 - 2,000

RARE FIRST EDITION, FIRST STATE of the Langley's work, intended "to restore the Rules of the Ancient Saxon Architecture, (vulgarly, but mistakenly called Gothic) which have been lost to the public for upwards of seven hundred years" (Dedication), which instigated the Gothic Revival movement. The plates include designs for temples, pavilions, windows, doorways and chimneypieces.

Provenance

William Orme Foster (1814-1899), Apley Park bookplate. Foster, an iron master and Member of Parliament for South Staffordshire from 1857-1868, purchased the Apley Park estate near Bridgnorth in 1868; by descent to the present owner.

12 •

LATROBE (CHRISTIAN IGNATIUS)

Journal of a Visit to South Africa, in 1815, and 1816. With some account of the missionary settlements of the United Brethren, near the Cape of Good Hope, FIRST EDITION, 12 hand-coloured aquatint plates after sketches by the author himself and John Melville, Government Surveyor of the Cape, 4 lithographed plates, folding engraved map (hand-coloured in outline), advertisement at end, light spotting to text and off-setting onto title, contemporary calf gilt, neatly rebaked to match with red and brown gilt morocco spine labels [Abbey Travel 325; Mendelssohn I, p.866; Prideaux, p.240; Tooley 292], 4to, L.B. Seeley, 1818

£1,000 - 1,500

Latrobe was secretary to the Moravian Brethren's Society for the Furtherance of the Gospel to the Heathen from 1787 until 1834, during which time he undertook a successful expedition in 1815-16 to the mission at the Cape of Good Hope, during which he travelled extensively throughout the country.

Provenance

William Orme Foster (1814-1899), Apley Park bookplate. Foster, an iron master and Member of Parliament for South Staffordshire from 1857-1868, purchased the Apley Park estate near Bridgnorth in 1868; by descent to the present owner.

13 •

MALTA

CHRISTOPHORO D'AVALOS (FELICE ANTONIO DE) Discorso sopra la riunione definitiva di Malta alla Gran Brettagna, FIRST EDITION, full red straight-grained morocco gilt, sides elaborately tooled in gilt and blind, g.e., extremities of spine rubbed but generally very bright, 8vo, Printed by Cox & Baylis, 1814

£800 - 1,200

"Maltesi!... Malta è riunita alla Gran Brettagna". Finely bound copy of a rare treatise, with no copies traced as selling at auction, celebrating British sovereignty over Malta, as confirmed at the Treaty of Paris in May 1814. It is probable that this specially bound copy belonged to Henry Goulburn (1784-1856), who at the time of the Treaty, held the position of under-secretary for War and Colonies.



16 •

SLAVE TRADE - WEST INDIES

Abridgment of the Minutes of the Evidence . . . to Consider of the Slave Trade, 1789, Nos. 1-4 bound in 1 vol., one folding engraved letterpress table, spotting to first title, later tree calf gilt, spine tooled in gilt with red morocco lettering label ("Slave Trade"), slightly rubbed [Sabin 81736-8], 8vo, [London], no publisher, 1789[-1791]

£600 - 800

Provenance

W.H. Foster, bookplate.

17 •

SOANE (JOHN)

Description of the House and Museum on the North Side of Lincoln's-Inn-Fields, the Residence of John Soane, FIRST EDITION, AUTHOR'S PRESENTATION COPY, inscribed "To the Right Hon:be Henry Goulburn, with the authors Compts., 24 April 1830", and "Not Published J.S." and "1-250" on the half-title, 17 lithographed and engraved plates and plans on 13 sheets (8 plates pasted back to back), some spotting, publisher's plain boards, with letterpress title and contents label (inked "Not Published") on upper cover, large 4to (320 x 250mm.), Printed by James Moyes, 1830

£2,000 - 3,000

FINE ASSOCIATION COPY, ONE OF ONLY 250 PRINTED FOR PRIVATE DISTRIBUTION, of Soane's description of his own home at Lincoln's Inn Fields.

In May 1829 Soane had sent his designs for a proposed New State Paper Office to the Treasury which to his relief "were approved, although not before he had been forced to make alterations at the request of Henry Goulburn, Chancellor of the Exchequer. Goulburn 'disapproved of the rusticated quoins' and desired Soane to add pilasters to the elevations in imitation of the Banqueting House... Despite Soane's opposition, and the concomitant increasing of the estimate by £3,000, the design with Goulburn's additions was approved in December 1829" (Sir John Soane's Museum Collection Online).

Provenance

Henry Goulburn (1784-1856), presentation inscription from the author, dated 24 April 1830; by descent to the present owner.

18 •

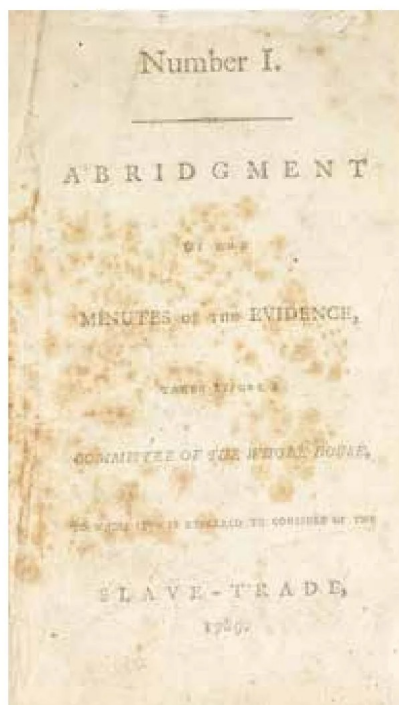
VOLTAIRE (FRANCOIS MARIE AROUET DE)

Oeuvres complètes, 30 vol., engraved allegorical frontispiece by J.J. Flapart after H. Gravelot, 42 plates by De Launay, Duclos, Levasseur and others after Gravelot, 7 engraved portraits, 2 additional portraits pasted in, half-titles in vol. 1-12 and 19-30, contemporary polished calf gilt, single roll-tool border to sides, spines in 7 compartments within raised bands, red and dark green morocco lettering labels and volume number (without labels to volume 14, numeral missing to vol. 11, 15 and 17, 3 other labels with small loss), g.e., a few spine ends with small chips but generally bright [Cohen-de Ricci 1041-42; Ray 21], 4to, Geneva, 1768-1777

£3,000 - 4,000

Provenance

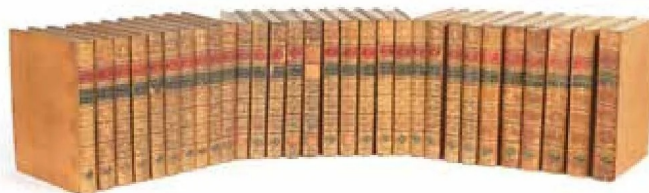
Henry Goulburn (1784-1856), bookplate. Having entered the Houses of Parliament in 1808, Goulburn was by 1810 under-secretary at the Home Office, under-secretary for war and colonies in 1812, and chancellor of the exchequer in 1828; by descent to the present owner.



16



17



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19 •

WALKER (GEORGE)

The Costume of Yorkshire, FIRST EDITION, text in English and French, 41 hand-coloured aquatint plates by R. & D. Havell after G. Walker, contemporary red straight-grain morocco gilt, covers with wide roll-tool gilt border, with inner blind-stamped border and corner-pieces, g.e. [Abbey Life 432; Colas 3044; Tooley 498], folio (365 x 255mm.), Longman, Hurst, Rees [etc.], 1814

£1,500 - 2,500

Attractive red morocco-bound first edition of Walker's *Costumes*. Walker's fine plates depicting Yorkshire types include "The Collier", showing a man working at Middleton Colliery in south Leeds, with Murray and Blenkinsop's newly invented steam engine in the background, "the first English plates to show a steam engine" (Tooley). Other subjects include a horse dealer, cranberry girl, whalebone scrapers, woman spinning, stonebreakers, the alum works, leech finders, jockeys at York races, Sheffield cutler, Wensley Dale knitters, Moor guide, and several of local militias.

Provenance

William Orme Foster (1814-1899), Apley Park bookplate. Foster, an iron master and Member of Parliament for South Staffordshire from 1857-1868, purchased the Apley Park estate near Bridgnorth in 1868; by descent to the present owner.



20

20 •

WATHEN (JAMES)

Journal of a Voyage in 1811 and 1812, to Madras and China; Returning by the Cape of Good Hope and St. Helena; in the H.C.S. The Hope, Capt. James Pendergrass, FIRST EDITION, 24 hand-coloured aquatint plates, 4pp. of advertisements ("Oriental Works Lately Imported by Black, Parry & Co. Booksellers to the Honourable East India Company", 1 July 1814) at end, 3 small spots on title but generally very clean, half red morocco gilt by Roger de Coverley [Abbey Travel 517; Lust 386], 4to, J. Nichols, 1814

£1,000 - 2,000

The views include India, Malaysia, Macao, Canton and St Helena.

Provenance

William Orme Foster (1814-1899), bookplate of Apley Park bookplate. Foster, an iron master and Member of Parliament for South Staffordshire from 1857-1868, purchased the Apley Park estate near Bridgnorth in 1868; by descent to the present owner.



21



21

Other Properties

21 •

ZURLAUBEN (BEAT FIDEL ANTOINE) AND JEAN-BENJAMIN DE LABORDE

Tableaux topographiques, pittoresques, physiques, historiques, moraux, politiques, littéraires, de la Suisse, 2 vol. bound in 4 (including "Table analytique" by E. A. Quétant), *half-titles in 2 volumes, engraved frontispiece after J. Moreau le Jeune, engraved additional pictorial title, engraved vignette of authors, 7 double-page engraved maps, 244 engraved plate sheets (of which 112 with 2 views, one folding, 10 with more 4 to 8 images), tissue guards, some toning to text in the third volume but generally very clean, contemporary polished calf, spines in 7 compartments within raised bands with red and green gilt morocco lettering labels, some abrasions to sides of fourth volume* [cf. Cohen De Ricci 1075-1076; cf. Longchamp 3362], folio (500 x 328mm.), Paris, Clousier [-Lamy], 1780-1786

£5,000 - 7,000

Fine set, in an attractive binding, of one of the most celebrated and lavishly illustrated eighteenth-century works devoted to Switzerland, with views of the mountains, glaciers, major cities and sites.

Provenance

Henry Goulburn (1784-1856), bookplate. Entering the Houses of Parliament in 1808, by 1810 he was an under-secretary at the Home Office, and in 1812 under-secretary for war and colonies, and Chancellor of the Exchequer in 1828; by descent to the present owner.

22

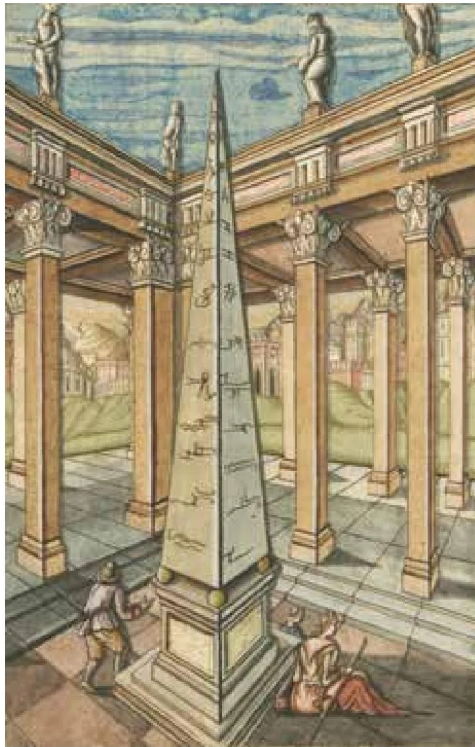
BAROQUE SURREALISM - ITALIAN THEATRE DESIGNS

Volume of designs drawn by a set designer in the early eighteenth century, seemingly in Venice or Northern Italy, containing an assemblage of fanciful cityscapes and other scenes, generally executed in pen-and-ink, some finished with bodycolour or coloured wash, some forty drawings in all, generally in good fresh condition, bound randomly (some upside-down) evidently at a later date, size of the larger drawings (the majority) c.300 x 200mm., eighteenth-century white vellum boards, folio, [?Venice, eighteenth century]

£10,000 - 20,000

A STRIKING SERIES OF PROTO-SURREAL SET DESIGNS, most depicting colonnaded cityscapes set with random figures reminiscent of the "metafisica" landscapes of Giorgio de Chirico painted over two hundred years later – although it might be thought all the more authentic, in its reflection of the unconscious and dream-state, for being the result of naïve spontaneity rather than artifice. Much of the 'staffage' with which the artist's dreamworld is populated – the riderless horse, the bishop being harangued by a woman within a library, grotesque masks, owls, barking dogs, the child being fished from the town canal, and so forth – derive from religious imagery current in painting and prints of the age.

Some drawings suggest that the artist was also aware of the work of earlier Venetian and international artists. The colonnades in some of the cityscapes immediately bring to mind the architectural backdrops in work of the Venetian painter Carlo Crivelli (c. 1435-1495), as seen in *The Annunciation* today at the National Gallery, London. While in the black and white drawings with geometric diagrams we find elements that echo the work of the Dutch architect and painter Hans Vredman De Vries (1527-1609).



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Accompanying the drawings are two pages of notes, one of geometric calculations and another being, it appears, a transcript of a notarial deed concerning a property, headed "Adi Xbre 1479: Venezia"; the property in question seeming to belong to a "Girolamo Mataffor" and comprising the rental of a property in the ward of San Pietro di Castello, Venice. 1479 was an important date for the city of Venice, as it is the year which saw the end of the war with the Ottoman Empire - Turkey conquers Morea and Albania, while Venice has to settle with Cyprus. In many of the present drawings this contamination between the Venetian and Ottoman worlds is evident, as for example in the presence of the minarets in place of bell-towers.

A further Northern Italian link is suggested by the paper. This bears the well-known Venetian watermark of three graduated crescents, known as the tre lune (similar to Heawood 867); with, as counter-marks, a trefoil between the initials M and P, and an anchor within a circle with a trefoil. The watermark HNB is also typical of the Venetian area, and the H might stand for "Heredi" (heirs of) NB. A Northern Italian origin is also suggested by the red-and-white pennant flown by the ships in the only seascape within the volume, which appears to be that of Austrian Trieste. (De Chirico also, perhaps not uncoincidentally, had strong Northern Italian links).

An eighteenth-century date is suggested by the use of angular perspective (which starts to be introduced in the 1700s, as opposed to the more central perspective still in use in the seventeenth-century), the watermarks, as well as by the handwriting of the documents, the costumes worn by some of the figures, and the style of the drawings; although this, like the question of locality and the artist's identity, remain open to further research.

The drawings are as follows:

- (i) Tomb set within an urban garden, with mourning figure standing by and dog prancing into view beneath a hatched sky, coloured;
- (ii) Colonnade with heavily rusticated pillars;
- (iii) Unfinished perspective of a cell within a building;
- (iv) Unfinished perspective of a colonnade;
- (v) Two storey building, set with a table and two chairs;
- (vi) Unfinished study of columns;
- (vii) Unfinished perspective of a colonnade with patterned tile floor;
- (viii) Unfinished perspective sketches;

- (ix) Obelisk with hieroglyphs set within a colonnade, with hilly landscape and town beyond, a traveller with stave and his female companion and child resting by the obelisk (possibly drawn from the Flight into Egypt);
- (x) Unfinished perspective sketches, with calculations in pencil;
- (xi) Figure studies, including a grotesque mask on top of a column, fighting and sleeping dogs, and an owl;
- (xii) Palace beneath a turbulent sky, with a dog in the foreground barking at an owl perched on a post, coloured;
- (xiii) Side of a porticoed loggia, with a castle and mountains in the background, to the fore a standing woman and rider on the ground fallen from his horse (taken from the Conversion of St Paul);
- (xiv) Studies of a herdsman reclining and two oxen, one coloured;
- (xv) Side of a porticoed loggia, with further pillars, a potted plant and tree, in the foreground a standing peasant woman holding a sieve, goat and riderless horse in harness, coloured;
- (xvi) Loggia with arched building housing a statue beyond, unpopulated, coloured (with transcript of a rental agreement headed "Adi Xbre 1479: Venezia" on verso);
- (xvii) Mother and child seated in an arched entryway, alongside two niches displaying statues of scantily-clad archer and king, with stairs leading to an altar in the background, coloured (taken from the Madonna and Child);
- (xviii) Side view of pillars surmounted by statues, with a fountain and church in the background, beneath a turbulent sky, coloured;
- (xix) Bishop seated within an arched library, a putto seated upon a book holding his mitre, a Sybil gesticulating alongside him, with bifurcated passages in the background, coloured;
- (xx) Empty colonnaded building, with gardener at the side, and turbulent sky above, coloured;
- (xxi) Archway with a galleon and port in the background, standing within the arch a maid with breasts exposed, alongside her a naked child holding a ring to a large hound, another dog behind them, coloured;
- (xxii) Unfinished sketch of a colonnade;
- (xxiii) Townscape with a Venetian-looking column in the background, beneath a turbulent sky rendered in a technique resembling embroidery, coloured;
- (xxiv) Two loggias seen from the side, with a tree in the background, beneath a sky rendered in a technique resembling embroidery, coloured;
- (xxv) Courtyard with a fountain at the centre, with statues (or people walking) above a screen in the background, with part of the sky rendered, coloured;
- (xxvi) Woman, flying putto and Mars at his anvil within an arched interior, coloured;
- (xxvii) Arched loggia with tower in the centre background, coloured;
- (xxviii) Classical townscape with a canal and bridge at the centre, ducks floating upon the water, with sky rendered above, coloured;
- (xxix) Classical townscape with a canal and bridge at the centre, ducks floating upon the water, a fisherman pulling what looks like a child out of the water, sky rendered above, coloured;
- (xxx) Twin archways surmounted by an AM/MA monogram, loggias to either side, sky rendered above, coloured;
- (xxxi) Lion in a rocky landscape (but without St Jerome), coloured;
- (xxxii) Unfinished perspective of an arched building seen from the side, coloured;
- (xxxiii) Sheet of geometric calculations with the ground plan of a pentagon star fort on the verso;
- (xxxiv) Unfinished pencil sketch of a loggia and tree;
- (xxxv) Hilly landscape with tree and chapel, drawn as if embroidered, coloured;
- (xxxvi) Ground plan of a pentagon star fort, coloured;
- (xxxvii) Side view of a colonnaded building, with trees and further buildings in background, coloured;
- (xxxviii) Tree, with buildings and mountains in the background, drawn as if embroidered, coloured;
- (xxxix) Seascape, with vessels labouring in a stiff wind, flying the red-and-white Austrian pennant (possibly denoting vessels from Trieste), a rowing boat in the right foreground, coloured;
- (xl) Porticoed cityscape, with a mother (a child in her backpack) and boy alongside her, pen-and-ink only;
- (xli) Unfinished study of a farm building, the head of a pig protruding at the edge;
- (xlii) Half-clothed figure seated in a rocky landscape, with a bay and city in the background, coloured.





23 •

CARTWRIGHT (JOSEPH)

Selections of the Costume of Albania and Greece, with Explanatory Quotations from the Poems of Lord Byron and Gally Knight. Including a Highly Finished Portrait of Ali Pacha, FIRST EDITION, 12 hand-coloured aquatint plates by R. Havell after Cartwright (dated February-June 1822, one watermarked "J. Whatman 1821"), light off-setting onto blank versos, contemporary half morocco over boards, gilt morocco lettering label ("Greek Costumes") on upper cover, worn with some loss to spine and corners, label scuffed [Colas 544; Tooley 131; cf. Abbey, *Travel* 134, note; Not in Atabey, Blackmer or Lipperheide], folio (460 x 310mm.), R. Havell, [1822]

£15,000 - 25,000

VERY RARE COMPLETE COPY IN THE ORIGINAL BINDING - only one other complete copy traced at auction in the past fifty years.

Known primarily for his marine paintings Joseph Cartwright was Paymaster-General of the British forces in Corfu during 1816-1820, publishing his *Views in the Ionian Islands* in 1821 and this work on his return to Britain in 1822. Published during the campaign for Greek Independence, eight of the plates are accompanied by quotations from works by Byron, including *Childe Harold*, *The Giaour*, and *Don Juan*.

Provenance

Charles Richard Fox, ink inscription "Charles R. Fox 1822", with price "2£-10" on upper cover. Fox (1796-1873) was an army officer, member of the Society of Dilettanti and numismatist whose important collection of 11,500 Greek coins was purchased after his death by the Royal Museum in Berlin. His early interest in coin collecting was strengthened by his travels in Greece and Turkey in 1820 while aide-de-camp to Sir Frederick Adam at Corfu, at which time he would possibly have become acquainted with Joseph Cartwright.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



24

24 •

GOYA Y LUCIENTES (FRANCISCO JOSE DE)

[Los caprichos], fifth edition, 80 etched plates with aquatint, publisher's boards with etched self-portrait (plate 1) repeated on upper cover, spotting to some plates (touching some images, but mostly marginal, extensive to plate 70), small stamp of the Calcografía Nacional on verso of each plate with authentication note by Adolfo Ruperez Grima pasted inside upper cover, rebacked in cloth, soiled with abrasions, corners worn, upper joint repaired but weakened [Harris p.67], oblong 4to (240 x 330mm.), [Madrid, in the Calcografía for the Real Academia, c.1881-86]

£6,000 - 8,000

Provenance

Typed note, dated 1951, signed by Adolfo Ruperez Grima (1880-1972), stating that this copy is the fifth edition, and that each image has the stamp of the "Calcografía" on the verso.



25

25 •

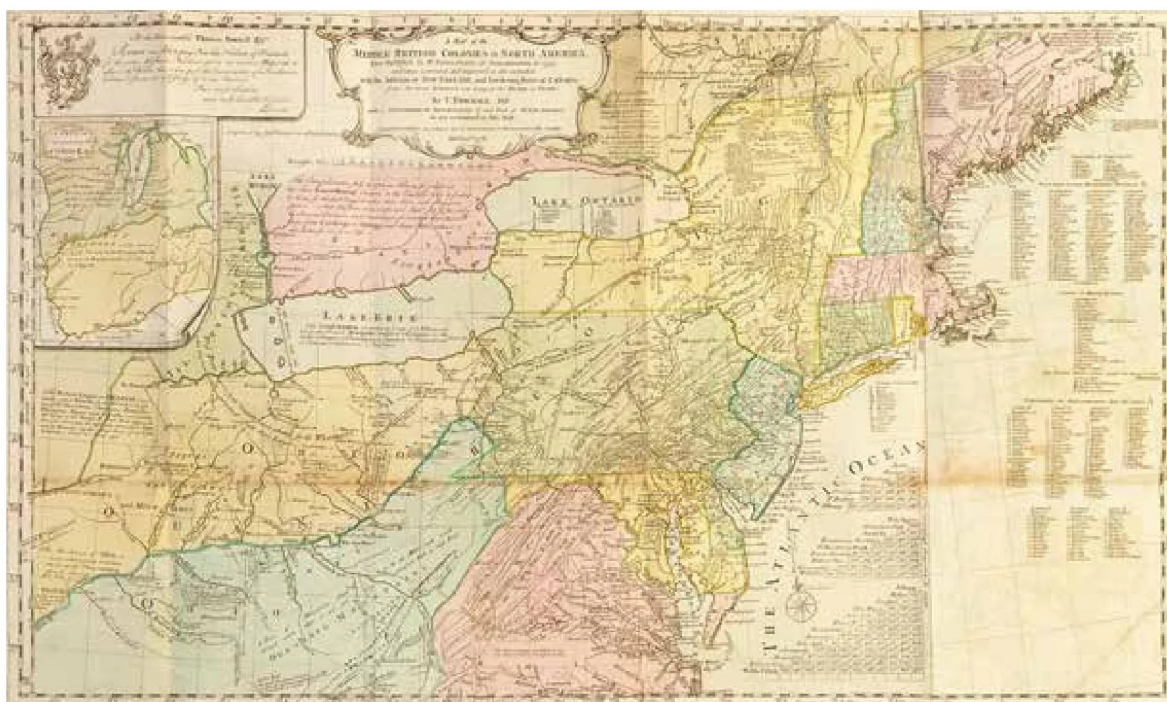
MAGNA CARTA, PRINTED ON VELLUM

By Permission of [...the named...] Trustees of the Cottonian Library. This Plate being a Correct Copy of King John's Great Charter... Engraved Facsimile of the 1215 Magna Carta, ENGRAVED BY JOHN PINE AND PRINTED ON VELLUM, engraved central panel of text surrounded by a series of 25 hand-coloured coats-of-arms of the Barons, hand-coloured representation of the remains of King John's Great Seal, all panels surrounded by hand-coloured oak leaf and acorn borders, age soiling, light damp-stain at lower margin (more visible on blank verso) with several old creases, 2 very small holes (one in border of a heraldic device, one in blank lower margin), platemark 700 x 485mm., overall sheet 770 x 570mm., Sold by J. Pine, engraver against Little Britain in Aldersgate Street, and by the Booksellers of London and Westminster, [1733]

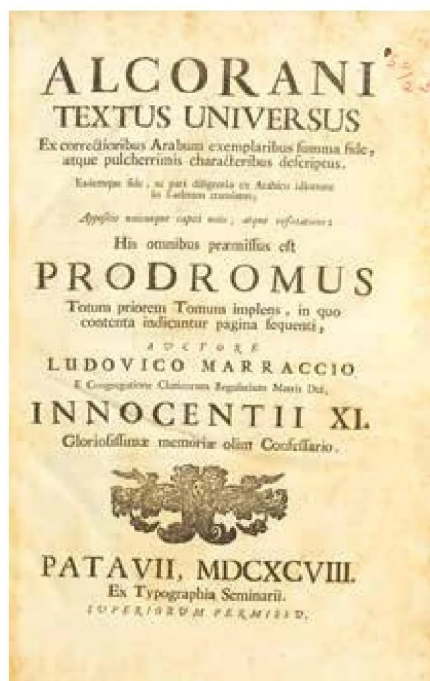
£6,000 - 8,000

PRINTED ON VELLUM, THE FIRST PRINTING OF THE ORIGINAL TEXT OF MAGNA CARTA, King John's Great Charter of 1215, the most celebrated legal document in the English-speaking world.

This attractive engraving was taken from one of the two original copies owned by Sir Robert Cotton, now in the British Museum. John Pine (1690-1756) was a publisher, print- and map-seller, as well as Bluemantle Pursuivant at the College of Arms, and Engraver to the King's signet and Stamp Office. It is thought that one of the motivations for publishing this facsimile in the present form was the fire on 23 October 1731 in which one of the two Cottonian originals was damaged.



26



27

26 • POWNALL (THOMAS)

A Topographical Description of Such Parts of North America as are Contained in the (Annexed) Map of the Middle British Colonies in North America, FIRST EDITION, large folding hand-coloured engraved map of the "Middle British Colonies in North America. First Published by Mr. Lewis Evans, and since corrected and improved, as also extended, with the addition of New England, and bordering parts of Canada; from actual surveys ... by T. Pownall... March 25th 1776" on 2 sheets joined (510 x 845mm.), a few tears at blank gutter margin, light stain in lower margin of title-page, edges untrimmed with some corners rolled, contemporary blue wrappers, lacks spine, upper cover creased at edges with later paper label [ESTC T97733; Howes P543; Sabin 64835], folio (440 x 275mm.), J. Almon, 1776

£6,000 - 8,000

FIRST EDITION OF POWNALL'S IMPORTANT MAP OF AMERICA, complete with the original descriptive text. The map makes revisions to Lewis Evans's map and analysis of 1755, providing new details including New England and bordering parts of Canada, and the addition of the route of Christopher Gist's 1750-1751 trek through Kentucky, West Virginia, and Ohio. As well as Gist's journey, those of explorations by Captain Harry Gordon (1766), Captain Anthony Von Schaik (1756), Captain Humphrey Hobbs (1756), and Lewis Evans (1743) are described in the text.

Provenance

Sold on behalf of a descendant of Thomas Pownall.

27 • QU'RAN, IN ARABIC AND LATIN

Alcorani Textus Universus; Refutatio Alcorani [edited and translated by Ludovico Marraccio], 2 vol., text in Arabic and Latin, woodcut ornaments and end-pieces, occasional spotting (heaviest to the first title), shelf label in red ink on titles, contemporary calf, worn, one cover detached [Brunet III, 1307, "Edition très recherchée et dont les exempl. sont peu communs"], folio (355 x 230mm.), Padua, Ex typographia Seminarii, 1698

£2,000 - 3,000

The third printing of the Qu'ran ["Koran"] in Arabic, edited by the Italian Orientalist Ludovico Marracci, with a parallel Latin translation helping to spread the text throughout the West. Includes extensive additional texts, including a lengthy biography of Muhammad, and Marracci's anti-Islamic commentaries and "Refutations" on each verse from his Catholic anti-Islamic position.

Provenance

Thomas Llewelyn (1720-1783, Welsh Baptist), armorial "Gift" bookplate; Bristol Education Society label. For note on Llewelyn's library see B. Hines, *The library of Thomas Llewelyn*, Aberystwyth Bibliographical Group, website, 2020.



28

28 •

SENEX (JOHN)

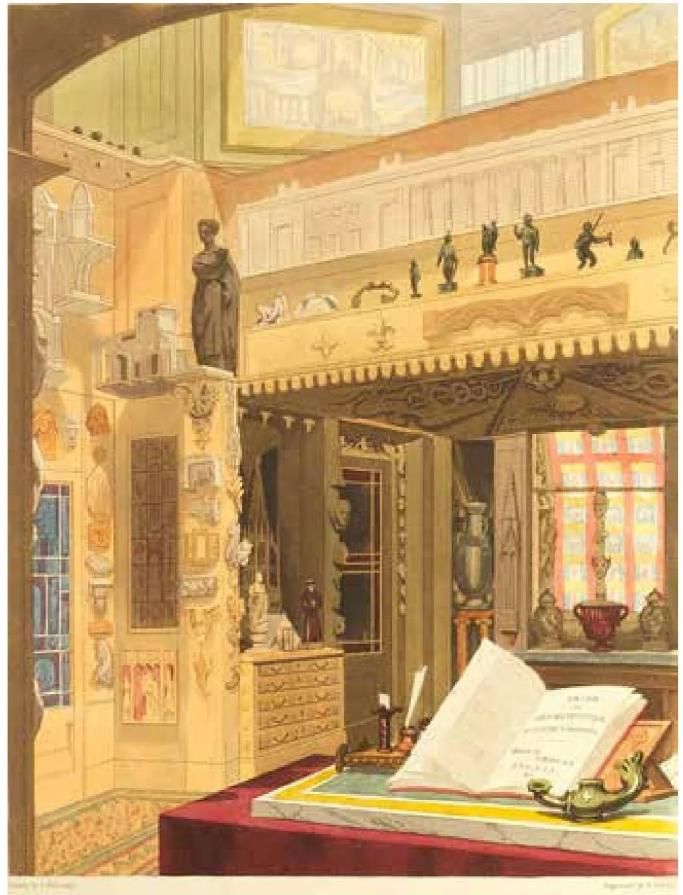
[Untitled Atlas], 34 engraved folding maps (21 on 2 sheets joined), all but Whiston's "Scheme of the Solar System... Founded on Sr. Isaac Newton's Wonderful Discoveries" with contemporary hand-colouring (2 tears neatly repaired and some off-setting to Africa, one fold of 2 maps strengthened, 4 or 5 with light browning at central fold, a few small marginal creases or small tears, all numbered in ink on verso upper right, a contemporary "Catalogue of the Maps as they are placed in this book" pasted inside upper cover, and letterpress advertisement for works by Senex (including further index to this volume) "to be sold by his Widow Mary Senex" tipped-in on a stub, contemporary panelled calf, refurbished and re-backed to match, later red gilt morocco spine label [Shirley BL T.SEN-1f], tall narrow folio (686 x 265mm.), [Mary Senex, c.1748]

£4,000 - 6,000

Published shortly after the death of John Senex in 1740 by his widow Mary, a handsome atlas of his two-sheet maps including World, North and South America, Asia, and Africa.

Provenance

Ralph Adderley, of Coton Hall, Staffs.



29

29 •

SOANE (JOHN)

Description of the House and Museum on the North Side of Lincoln's-Inn-Fields, the Residence of John Soane Lincoln's-Inn-Fields, the Residence of John Soane, second edition, AUTHOR'S PRESENTATION COPY TO THOMAS FAULKNER, inscribed "Received this book from Sir John Soane, July 14th 1834. Thos. Faulkner" on front free endpaper, half-title, 18 lithographed and engraved plates, with 6 additional plates (including hand-coloured frontispiece), 14 mounted back to back as issued, 2 wood-engraved illustrations on leaf of introduction, some spotting, contemporary boards, rebaked and sides papered in marbled paper (worn with a few losses to paper), 4to (320 x 245mm.), Printed by James Moyes [for Private Circulation], 1832

£1,000 - 2,000

A COPY GIVEN BY JOHN SOANE TO THOMAS FAULKNER, BOOKSELLER AND AUTHOR OF BOOKS ON THE TOPOGRAPHY OF LONDON, of Soane's description of his celebrated house-cum-museum. First privately published in 1830, Soane had further copies printed by James Moyes in 1832, which were, as described on the John Soane's Museum Collection Online website, issued in a variety of slightly differing forms. This copy is one of the "grangerized copies [which] have the misnumbered plate 14 corrected to 13 in manuscript, and may be regarded as a step towards the much larger 1835/36... these copies lack a frontispiece but have the hand-coloured aquatint of the Britton's Union bound to face the title-page".

Provenance

Thomas Faulkner (1777-1855).



SCIENCE, MEDICINE & NATURAL HISTORY

30 •

ARISTOTLE'S MASTER-PIECE

Aristoteles Master-piece, or, The Secrets of Generation displayed in all the parts thereof., Containing, 1. The Signes of Barrenness. 2. The Way of Getting a Boy or Girl. 3. Of the Likeness of Children to Parents....7. The Prejudice of unequal Matches. 8. The Discovery of Insufficiency... 11. How a Midwife ought to be Qualified... 14. The Fabrick of the Womb. 15. The Use and Action of the Genitals. 16. Signs of Conception, and whether of a Male or Female. 17... 18. Instructions for Women with Child... to which is added a Word of Advice to both Sexes in the Act of Copulation: and the Pictures of several Monsterous Births drawn to the Life, FIRST EDITION, woodcut frontispiece of "a Maid all Hairy, and an Infant that was black by the Imagination of their Parents", with blank H12, 6 woodcuts of monstrous births (including repeat of frontispiece) at end, blank free endpapers, final gathering frayed with short tears at fore-edge with minor losses just touching image and 1 letter of I6, and catch-word of I4, contemporary sheep, rubbed with small loss at upper margin of lower cover [ESTC R504793; Wing A36971A], 12mo, J. How, and are to be sold next door to the Anchor Tavern in Sweetthings-rents in Cornhil, 1684

£10,000 - 15,000

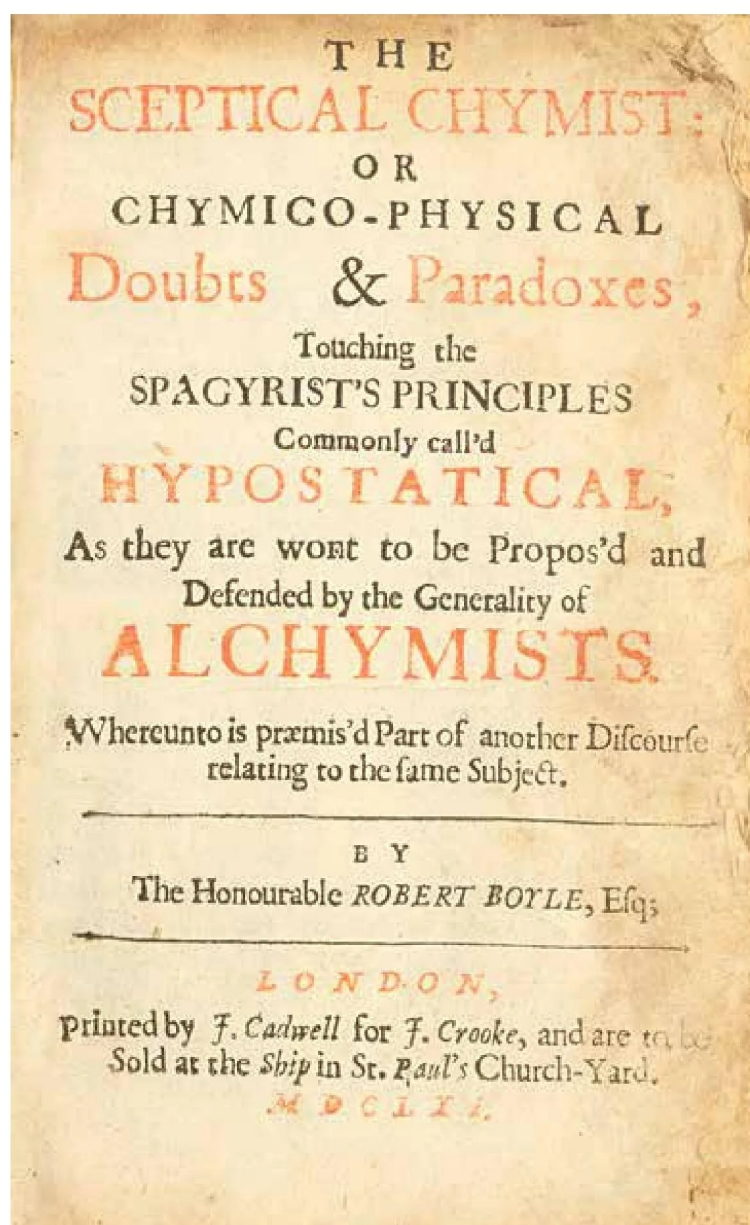
SCARCE COMPLETE COPY OF "THE DIRTY BOOK OF THE EARLY MODERN PERIOD".

"Aristotle's Masterpiece was the most popular book about women's bodies, sex, pregnancy, and childbirth in Britain and America from its first appearance in 1684 up to at least the 1870s. More than 250 editions are known, but all are very rare... It was sold furtively by country peddlers and in general stores and taverns; regular booksellers seldom advertised it, though they usually had it under the counter" (The Library Company of Philadelphia, 'Treasures', online catalogue). The work "was still on sale, contents largely unaltered, in Soho sex shops in the 1930s" (*Books and Babies*, Cambridge Library, 2011) and James Joyce's protagonist Leopold Bloom peruses an edition of the book in *Ulysses*. The work was in fact assembled from Levinus Lemnius's *The Secret Miracles of Nature* (1564) and Jakob Rüff's midwifery manual *De conceptu et generatione hominis* (1554), and the attribution to Aristotle is of course totally spurious and probably a vain attempt to give the work some measure of respectability.

This is the earliest publication date for the *Master-piece*, ESTC listing three variant settings of 1684, all printed by J. How, with no priority having been established. ESTC records only the incomplete British Library copy (which lacks final gathering I1-6) of our setting, which has line 11 of title ending "both", line 18 of title ends "Ge-", and the first line of the imprint ending "sold", the first line of imprint ends "sold", signature B5 is under the "nt B1" of "effluent Blood" and on p.190 the fifth line from bottom begins with a capital "Q".

Provenance

"?J. Riam... [scuffed] his book 1740 February the 21", light ink ownership inscription on the verso of the title-page.



31 •

BOYLE (ROBERT)

The Sceptical Chymist: or Chymico-Physical Doubts & Paradoxes, touching the Spagyrist's Principles commonly call'd Hypostatical, as they are wont to be Propos'd and Defended by the Generality of Alchymists, FIRST EDITION, 2 titles printed in red and black (the second additional, bound after D1), R2 a cancel, with the final blank, woodcut ornaments, fore-margins softened with some light damp-stains throughout (with no loss to text, but minor loss of fore-margin at beginning and end, and some old stains touching text to some leaves), contemporary calf, worn and detached from text block [ESTC R37449; Dibner 39; Fulton 33; Norman 299; PMM 141], 8vo (168 x 108mm.), J. Cadwell, for J. Crooke, 1661

£50,000 - 80,000

RARE FIRST EDITION OF A MILESTONE IN THE HISTORY OF CHEMISTRY, AND BOYLE'S "MOST FAMOUS BOOK" (ODNB), of which approximately only 35 copies are known.

"The importance of Boyle's book must be sought in his combination of chemistry with physics. His corpuscular theory, and Newton's modification of it, gradually led chemists towards an atomic view of matter... His argument was designed to lead chemists away from the pure empiricism of his predecessors and to stress the theoretical, experimental and mechanistic elements of chemical science. *The Sceptical Chymist* is concerned with the relations between chemical substances rather than transmuting one metal into another or the manufacture of drugs. In this sense the book must be considered one of the most significant milestones on the way to the chemical revolution of Lavoisier in the eighteenth century" (PMM).

Provenance

Private UK collection, given to the owner by his grandfather in the 1970s.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

FINE BOOKS AND MANUSCRIPTS | 21



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32 • BURMANN (JAN)

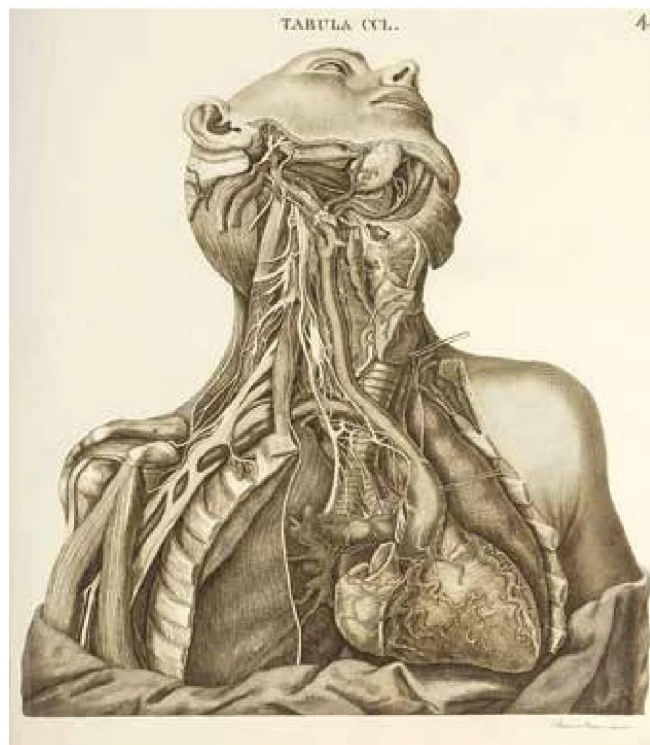
Thesaurus Zeylanicus, exhibens plantas in insula Zeylana nascentes; Inter quas plurimae novae species, & genera inveniuntur, FIRST EDITION, title printed in red and black with engraved vignette, engraved portrait of the author by J. Houbraken after J.M. Quinkhard, 111 engraved plates (numbered 1-110, and 18*), contemporary blind-stamped vellum, lettered in ink on spine, corners repaired, light soiling [Hunt 501; Nissen BBI 303; Stafleu TL2 928], 4to (265 x 220mm.), Amsterdam, Janssonius-Waesbergius and Salomon Schouten, 1737

£1,000 - 2,000

THE FIRST ILLUSTRATED FLORA OF SRI LANKA. A Dutch physician and botanist Burmann (1707-1780), later professor of botany in Amsterdam, was assisted in compiling the work by his friend Carl Linnaeus, who was staying with him at this time.

Provenance

"Linneana tillhorande Nils Rosen", bookplate; J. Garside, small stamp on front free endpaper.



33

33 • CALDANI (LEOPOLDO MARCO ANTONIO & FLORIANO)

Icones anatomicae, 9 vol. (3 vol. of plates bound in 4, 3 vol. of text bound in 5), FIRST EDITION, atlas with fine engraved frontispiece, engraved titles and 461 plates (numbered I-CCLXIV, with 197 also supplied in outline state), occasional soiling and spotting, a number of plates with old creases, a few repairs at edges (just within plate mark in a couple of cases), modern vellum-backed patterned boards, spines with red and black leather spine labels lettered in gilt [Wellcome II, p. 287; Choulant-Frank pp.327-328; Heirs of Hippocrates 962], elephant folio (355 x 247mm.) and 4to (720 x 503mm.), Venice, Giuseppe Picotti, 1801-1814 (9)

£4,000 - 6,000

COMPLETE SET OF THE LARGEST COLLECTION OF ENGRAVINGS PUBLISHED IN THE HISTORY OF ANATOMY. This monumental work was the 13-year project of Leopoldo Caldani, Professor of Anatomy at Padua, and his nephew Floriano. A few of the plates were prepared by Floriano but most were drawn and engraved by Cajetano Bosa, Ferdinando de Martiis, Francesco dal Pedro, Pietro Zuliani, Giovanni Battista Torcellano de Murano, Perini and Butafoco, and were based on drawings by Caldani's predecessors: "the representations of bones and muscles follow Albinus, the teeth and sexual organs are after John Hunter, the lymphatics after Mascagni, and the pregnant uterus and embryos after William Hunter and Soemmerring. Among the other major anatomists represented are Monro, Scarpa, Cruikshank, Ruysch, Loder, Cotugno, Haller, Sandifort, Santorini, and Camper" (*Heirs of Hippocrates*).

The plates are fine impressions engraved on good thick paper, whilst the text volumes, here clean throughout, are inspired typographically by the works of printers such as Bodoni.



35

34 •

CARDANO (GIROLAMO)

De causis, signis, ac locis morborum, liber unus, FIRST EDITION, woodcut initials and tailpieces, 7pp. table and errata at end, some sections with light damp-stain in upper margin, but text generally clean, 3 crossed through early ownership signatures on title, some staining on verso, H8 with piece torn from blank margin, contemporary limp vellum, stained, old ink scribbled sketch with on upper cover, small 8vo, Bologna, Alessandro Benacci, 1569

£2,000 - 3,000

Rare first edition of this work on the etiology of diseases by the Italian polymath Girolamo Cardano (1501-1576), one of the most influential mathematicians of the Renaissance, and specifically the first treatise on how water and the environment influence the development of certain diseases.

35 •

DARWIN (CHARLES)

On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life, FIRST EDITION, with misprint 'speceies' on p.20, line 11, and with the whale-bear story in full on p.184, folding lithographed diagram by W. West, without half-title and publisher's catalogue at end [Freeman 373; Garrison-Morton 220; Norman 593; PMM 344], John Murray, 1859; Journal of Researches into the Geology and Natural History of the Various Countries visited by H. M. S. Beagle, 2 charts (folding), occasional foxing, some offsetting [Freeman 11], Henry Colburn, 1839; On the Various Contrivances by Which British and Foreign Orchids Are Fertilised by Insects, one folding plate and 33 woodcuts in the text, faint spotting to title [Freeman 800], John Murray, 1862; The Variation of Animals and Plants under Domestication, 2 vol., FIRST ISSUE, 43 illustrations, with errata, light foxing [Freeman 877], John Murray, 1868; The Descent of Man and Selection in Relation

to Sex, 2 vol., wood-engraved illustrations, damp-staining to lower margin of title and first few leaves of volume 1, light foxing [Freeman 938], John Murray, 1871; The Expression of the Emotions in Man and Animals, 7 heliotype plates (3 folding), illustrations in the text, upper margin a little shaved, occasional light spotting [Freeman 1142], John Murray, 1872; The Effects of Cross and Self Fertilisation in the Vegetable Kingdom, light spotting to title, lacks errata slip [Freeman 1249], John Murray, 1876; The Different Forms of Flowers on Plants of the Same Species, illustrations and tables in the text, light spotting and toning mostly to title [Freeman 1277], John Murray, 1877; The Power of Movement in Plants, illustrations in the text, light toning [Freeman 1325], John Murray, 1880, FIRST EDITIONS, without half-titles and advertisements, uniformly bound in half calf over marbled boards, gilt lettering and tooling within raised bands to spine, 8vo (11)

£40,000 - 60,000

A FINELY BOUND SET OF DARWIN FIRST EDITIONS, INCLUDING *THE ORIGIN OF SPECIES*, "THE MOST IMPORTANT SINGLE WORK IN SCIENCE" (Dibner, *Heralds of Science*).

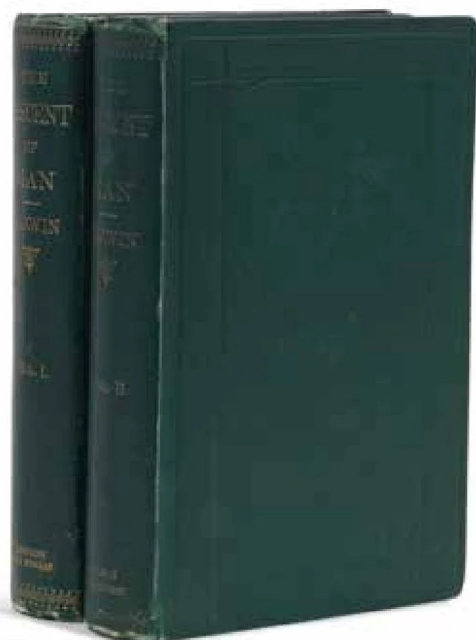
This set of first editions was previously owned by Stephen George Holland, founder of cloth merchants Holland and Sherry and heir to Holland and Sons, the renowned cabinet-makers of Victorian England. Holland not only owned an extensive art collection - including numerous artworks by Turner, Gainsborough, Landseer and Constable - but was also an avid bibliophile and his bookplate is found on many books on the market today including works by Dickens, Shelley and Carroll.

Provenance

Stephen George Holland (1817-1908), cloth merchant and art collector, bookplate; Quentin Keynes (1921-2003); acquired from him by the family of the present owner.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

FINE BOOKS AND MANUSCRIPTS | 23



36

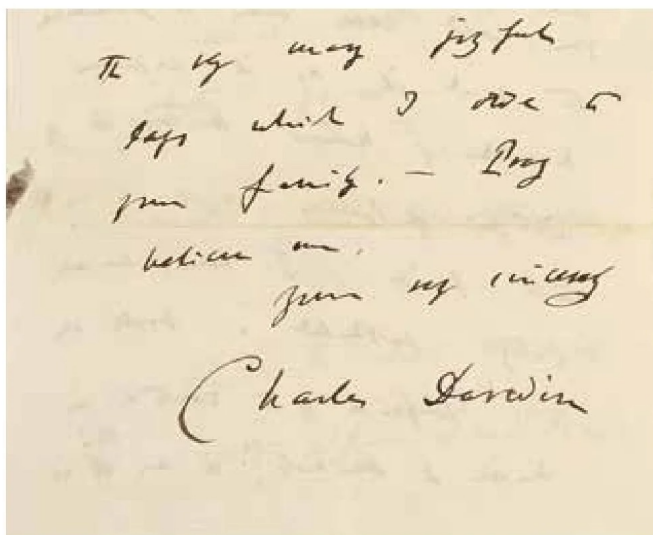
37 •

DARWIN (CHARLES)

The Expression of the Emotions in Man and Animals, FIRST EDITION, second issue, AUTHOR'S PRESENTATION COPY TO ARTHUR MOSTYN OWEN, INSCRIBED "From the author" in a clerical hand on the front free endpaper, and with an AUTOGRAPH LETTER SIGNED ("CHARLES DARWIN"), further inscribed by Mostyn Owen on the front free endpaper ("A Mostyn Owen/ Woodhouse/ Salop", and "This was sent me by Charles Darwin/ AMO/ 1873", in pencil), and on Mostyn Owen's address label ("a present from the author Charles Darwin/ in 1873", in ink on front paste-down, the date in pencil and inked over later), the letter 4 pages, on Down House headed notepaper, 8vo, dated 23 May 1873, preserved in its original envelope which is affixed to the rear paste-down, 7 heliotype plates by O. G. Rejlander (3 folding, all numbered in Arabic and with 'Heliotype' not cropped), numerous wood-engraved illustrations, 4pp. publisher's catalogue at end dated November 1872, short nick in upper margin of B1, some foxing to verso of plate 1 and adjacent page, occasional very minor spots elsewhere, publisher's green cloth, spine gilt, extremities rubbed, one small water spot to upper cover, short nicks to spine ends, joints wearing (slight split at foot of upper joint, hinge split internally), [Freeman 1142; Garrison-Morton 4975; Norman 600], 8vo (182 x 122mm.), John Murray, 1872 (2)

£8,000 - 12,000

"A MOST THRILLING TOKEN OF THE VERY MANY JOYFUL DAYS WHICH I OWE TO YOUR FAMILY" - DARWIN SENDS A PRESENTATION COPY TO ONE OF HIS OLD SHROPSHIRE FRIENDS.



37

Arthur Mostyn Owen (1813–1896, of Woodhouse, Shropshire) and his family were great friends of the Darwin and Wedgwood families during Charles' youth, when he regularly visited the estate to shoot with Arthur and his brothers, and got to know the two sisters, Sarah and Fanny Mostyn Owen. On the evidence of letters from the period, Darwin seems to have been on romantic terms with both sisters, until he graduated and set off on the *Beagle* whilst the sisters got married, Sarah to Thomas Haliburton in 1831, and Fanny to the politician Robert Biddulph in 1832. In his later years Darwin sought to reconnect with the sisters and corresponded with Sarah Haliburton, who in 1872 was one of the recipients of a presentation copy of *The Expression of the Emotions*. This must have prompted Arthur to write to Darwin some seven months later, and he in turn was sent a copy.

Written on Down House headed note paper and dated 23 May, Darwin's four-page letter here opens with him reminiscing about their shooting days at Woodhouse, lamenting the fact that he is too ill to travel let alone shoot, and expressing his continuing feelings of guilt over a shooting accident all those years ago ("I shall never forget that very unpleasant, indeed I may call it horrid day when a shot from my gun entered your eye"). After politely declining Arthur's offer of a portrait, writing that "it must be a copy of Richmond's, which we possess (& a poor affair it is)", he turns to the other part of the suggested exchange: "I would with pleasure send you my 'Descent of Man', but... my Origin of Species ought to be read first. I have, however, lately published a book on the 'Expression of the Emotions in Man & Animals'... I will direct my publisher to send you a copy".

The letter, tucked into its envelope at the rear of the volume, is described by the Darwin Correspondence Project as not having been found. But it can now fill the gap between Arthur's two letters to Darwin of 21 May and 28 May 1872, published by the Project as 'nos. 8917 and 8926'. The first sees Mostyn Owen writing to Darwin for the first time in many years. Having come across a portrait painted by Fanny in their Woodhouse days, he suggests that "if you like to have it I will send it to you--& in return you shall send me the book you have written (people say) to prove our *relationship to the monkey tribe*". In Arthur's letter of 28 May, he thanks Darwin for the book, and suggests there is a queue in the family to read it. Regarding his eye, he answers that it did give him some trouble, but that in conjunction with rubbing the area with cayenne pepper, it did help to get him added leave of absence whilst serving in India.

36 •

DARWIN (CHARLES)

The Descent of Man and Selection in Relation to Sex, 2 vol., FIRST EDITION, FIRST ISSUE, with page 297 of volume 1 beginning "transmitted", volume 2 with errata on verso of title, tipped-in 'Postscript' leaf, and advertisement leaves in both volumes dated January 1871, half-titles, wood-engraved illustrations, partially unopened, foxing mostly to first and last free endpapers, publisher's green cloth gilt, hinges cracking in volume 1, rubbed with some wearing of gilt to spine of volume 1 [Garrison-Morton 170; Freeman 937; Norman 599], 8vo, John Murray, 1871

£1,000 - 1,500

Provenance

Maxwell of Gribton, bookplate and pencil inscription on title of volume 1; John Eriksson, bookplate; private Swedish collection.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Following on from *The Descent of Man, The Expression of the Emotions in Man and Animals* "is an important member of the evolutionary set, and it was written, in part at least, as a confutation of the idea that the facial muscles of expression in man were a special endowment" (Freeman). The only book Darwin illustrated with photographs, it heralded the foundation "of the study of ethology (animal behaviour) and conveyance of information (communication theory) and made a major contribution to psychology" (DSB).

This copy is Freeman's second issue, with three preliminary leaves only, "htat" in the first line on p.208, and the last signatures being 2B1 and 2C4. The numbering of the plates is in Arabic rather than Roman, but no priority seems to have been established.

Provenance

Arthur Mostyn Owen, recipient of the letter and his ownership inscriptions in the book; and thence by descent to the present owner.

38 •

EINSTEIN (ALBERT)

Relativity. The Special & The General Theory, FIRST EDITION IN ENGLISH, translated by Robert W. Lawson, frontispiece portrait, illustrations in the text, 8pp. of advertisements at end, light pencil markings in the margins, publisher's red cloth, lettered in blind on upper cover, in black on spine (slightly dulled), publisher's orange dust-jacket (later issue, "5/- net" on spine but advertising the "eighth edition" of 1924 on front flap), 8vo, Methuen, [1920]

£1,500 - 2,500

The first English edition of Einstein's pioneering work expounding his "theory of relativity".

Provenance

"E.K.M. Court from ?C.H. 23.8.[19]20", ownership inscription inside upper cover.

39 •

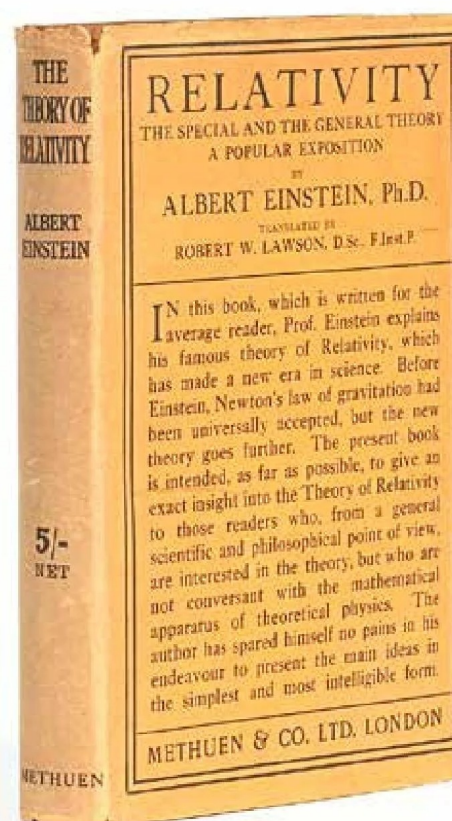
FERRI (ALFONSO)

De ligni sancti multiplici medicina et vini exhibitione, FIRST EDITION, title with large woodcut arms of Pope Paul III, lower margins trimmed occasionally shaving catchwords (M3v-M4v with catchword cropped), light damp-stain to A2, nineteenth[?] century limp boards [USTC 829334], 4to, Rome, Antonio Blado, 1537

£2,000 - 3,000

VERY RARE FIRST EDITION OF FERRI'S TREATISE ON THE TEATMENT OF SYPHILIS USING GUAIAECUM WOOD, AND THE HEALING PROPERTIES OF WINE. Only copies of the second or later editions have been traced in post-War auction records.

The Neapolitan doctor-surgeon Alfonso Ferri was called to Rome in 1535 to take care of Pope Paul III, the dedicatee of this work, and to teach at the university. In this popular treatise Ferri refers to the discovery of America as *insulis aetate nostra repertis* and discusses the exportation from Jamaica and Haiti of Guaiacum, the 'holy' wood which was imported from America during the early sixteenth-century and whose resin was supposedly a cure for venereal disease. The author also adds a fourth chapter on the healing properties of wine and its use together with the wood.



38



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40 •

GAUBIUS D'AGOTY (JACQUES FABIEN)

Anatomie des parties de la génération de l'homme et de la femme, représentées avec leurs couleurs naturelles, selon le nouvel art, jointe à l'angéologie et tout le corps humain, et à ce qui concerne la grossesse et les accouchemens, 8 mezzotint plates printed in four colours, to form if joined 4 figures (one male, three female including one pregnant and one in labour), 1773; Exposition anatomique des maux vénériens sur les parties de l'homme et de la femme, 4 mezzotint plates printed in four colours, 1773, 2 works bound in 1 vol., FIRST EDITIONS, modern vellum [Choulant-Frank, p.272; Franklin, *Early Colour Printing* pp 47-48], folio (405 x 265mm.), Paris, J.B. Brunet and Demonville, 1773

£8,000 - 12,000

Provenance

Fort Hill; Lurley Manor, bookplates; the late Prof. John Studd.

41 •

HUNTER (WILLIAM)

Anatomia uteri humani gravidi tabulis illustrata. The Anatomy of the Human Gravid Uterus Exhibited in Figures, FIRST EDITION, 34 engraved plates, title laid down with repairs touching one letter, title and dedication soiled, spotting, marginal damp-staining throughout (just touching image on three plates), 8 additional engraved plates bound in, modern half calf gilt, rubbed, corners bumped [Choulant-Frank, pp.296-297; Garrison-Morton 6157; Gaskell 53; Heirs of Hippocrates 942; Norman 1125; Waller 5004], large folio (620 x 460mm.), Birmingham, John Baskerville, 1774

£1,000 - 2,000

FIRST EDITION OF "ONE OF THE FINEST ANATOMICAL ATLASES EVER TO BE PRODUCED" (Garrison-Morton), containing life-sized figures "which not only are anatomically accurate but are themselves works of art. Hunter spent more than twenty-five years preparing this atlas, employed artists to prepare the engravings at enormous expense to himself, and entrusted the printing of the work to John Baskerville, the greatest English printer of the 18th century. This monumental work is, indeed, one of the great publications of world medical literature as well as a classic of book production" (*Heirs of Hippocrates*). Several of the additional plates are taken from James Hogben's *Anatomical tables illustrative of his Treatise on midwifery intitled Obstetric studies*, 1811.

42 •

MESUE DAMASCENUS (JOANNES, 'THE YOUNGER')

Domini Mesue Vita. Doctorum artis peonie cognomina. Canones universales divi Mesue de consolatione medicinarum, 2 parts in 1 vol., title printed in red and black within decorative woodcut border, woodcut initials, printer's woodcut device at end of Part 1, some mostly light browning and spotting (heavier in a few signatures), old vellum with yapp edges, titled in ink on spine, some soiling and ink spots, wanting ties, tears to paste-downs [Durling 3137; USTC 155945], small 8vo, Lyon, Antoine du Ry for Giacomo & Francesco Giunti, 1531

£2,000 - 3,000

Scarce edition of the collected writings of Mesue, physician in Baghdad and at the court of Harun al Rashid, with commentary and additions by other physicians. The *Life of Mesue* and *Doctorum artis peonie cognomina* are by the famous Lyon physician and heretic Symphorien Champier (1471-1538), to whom Rabelais erected a satirical monument in *Gargantua and Pantagruel*.

Provenance

Alessandro Borsi, bookseller; Antonio Jovii, purchase note on front free endpaper ("Questo libro lo com-prò Antonio Jovii da Alessandro Borsi Libraro 1755") and inscription at foot of title-page.

40



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43 • PARACELSUS

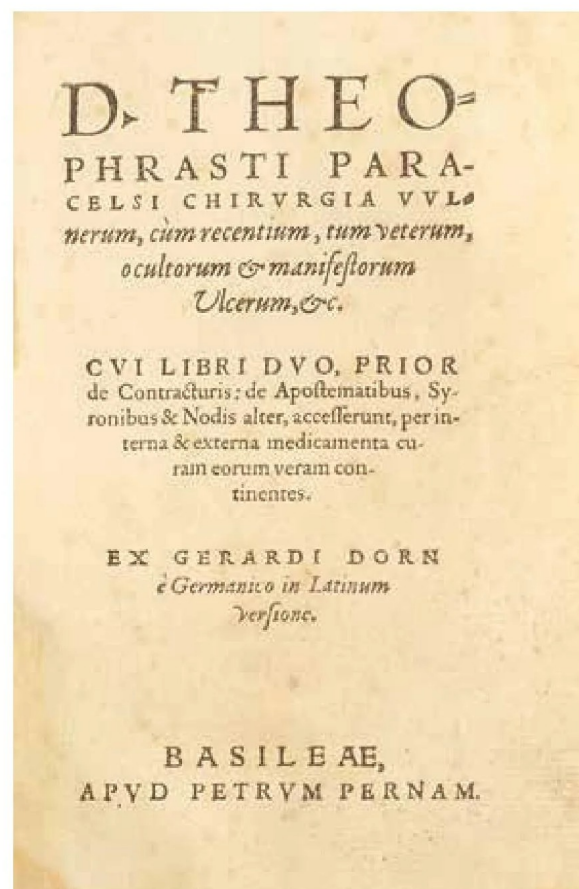
Chirurgia vulnorum, cum recentium, tum veterum, oculorum & manifestorum ulcerum, &c., woodcut initials, index leaf at end, some minor soiling and toning, a couple of small wormholes at front and rear in lower corners, first 2 leaves of Preface torn with loss in blank corners, light damp-staining towards the end, contemporary limp vellum, early owner's name in ink on upper cover, titled on spine, stained [Adams P268 (dating the work to 1575); NLM/Durling 3485; Wellcome I, 4766], 8vo, Basel, Peter Perna, [1569]

£800 - 1,200

First Latin edition of Paracelsus' work on the "weapon salve", a way to help painlessly heal wounds and ulcers at a distance, using sympathetic or magnetic powers.

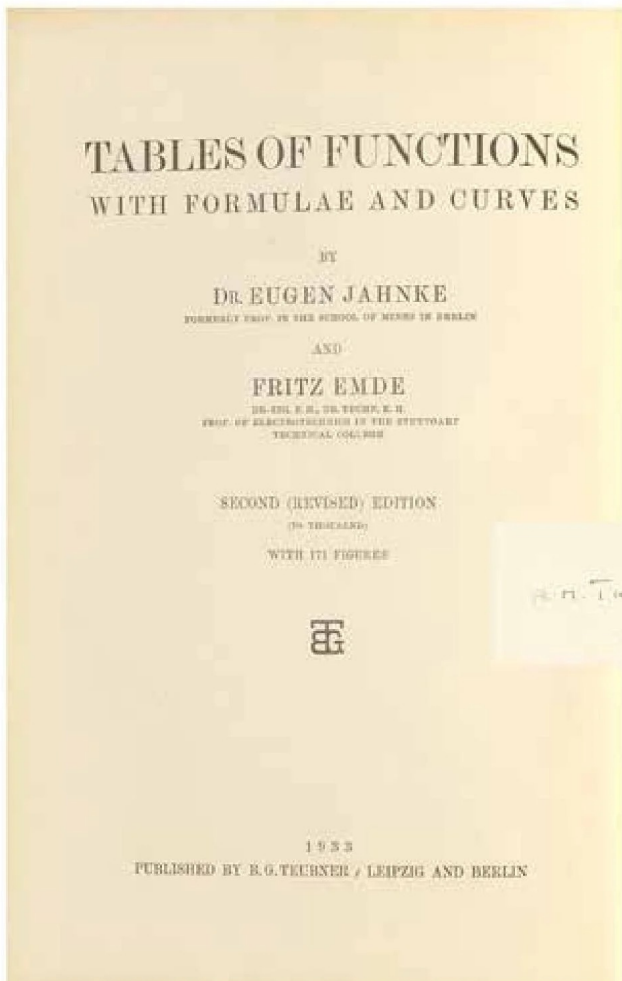


42



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44



Donald Bayley (photograph not included)

The Turing Papers of Donald Bayley

44 •

TURING (ALAN)

JAHNKE (EUGENE) AND FRITZ EMDE. Funktionentafeln Mit Formeln Und Kurven, ALAN TURING'S COPY, SIGNED "A.M. Turing" on front free endpaper, and with a short pencil note (" $\Gamma = 4\pi.7$ in cms") in his hand on p.152, second revised edition, illustrations and diagrams in the text, publisher's cloth, lacks spine, some soiling (cup stain on upper cover), 8vo, Leipzig and Berlin, B.G. Teubner, 1933

£4,000 - 6,000

Turing's copy of *Tables of Functions*, published in 1933 whilst he was an undergraduate at King's College, Cambridge. This edition included a chapter on "The Riemann Zeta-Function", about which Turing "developed a life-long fascination. Though his research in this area was not a major thrust of his career, he did make a number of pioneering contributions. Most have now been superseded by later work, but one technique that he introduced is still a standard tool in the computational analysis of the zeta and related functions. It is known as *Turing's method*, and keeps his name alive in those areas" (D.A. Hejhal and A.M. Odlyzko. 'Alan Turing and the Riemann Zeta Function', 2011). On his return from Princeton to Cambridge in 1938 Turing had "unusually for a mathematician... joined in Wittgenstein's

classes, [and] unusually again he engineered a cogwheel machine to calculate the Riemann Zeta-function" (ODNB). A short bibliography of "Useful books for the computer" is included at the end of *Tables of Functions*, and as Donald Bayley's note [see below] confirms, the book accompanied Turing to Hanslope Park where, during the war years, he worked with Bayley on the 'Delilah' project (see lot 45).

Provenance

Alan Turing (1912-1954); Donald Bayley (1921-2020), manuscript note in his hand loosely inserted, "This belonged to the famous AM Turing of Enigma fame. I saw it with his books when I first met him in Hanslope [Park] in 1944. I was much taken with the diagrams of complex functions - which I hadn't seen before. After his death Robin Gandy said I was to have any keepsake I wished (I'm not sure whether this was a bequest in AMT's will - Gandy was executor). Anyway, I asked for this. It should be kept for posterity D.B.... In this broken spine condition he had used it a lot". Bayley was an electronic engineer who collaborated with Alan Turing on Delilah a functioning portable speech-encryption system, during the Second World War; thence by descent to the present owner.

Voltage
R_L pulse

150V

100V

50V

Direct Pulse
(Calculated)

$R_L = 0.47 \Omega$

$R_L = 0.47 \Omega$

$R_L = 1 \Omega$

$R_L = 1.47 \Omega$

$R_L = 20 \Omega$

$R_L = 2.47 \Omega$

$R_L = 20 \Omega$

$R_L = 2.47 \Omega$

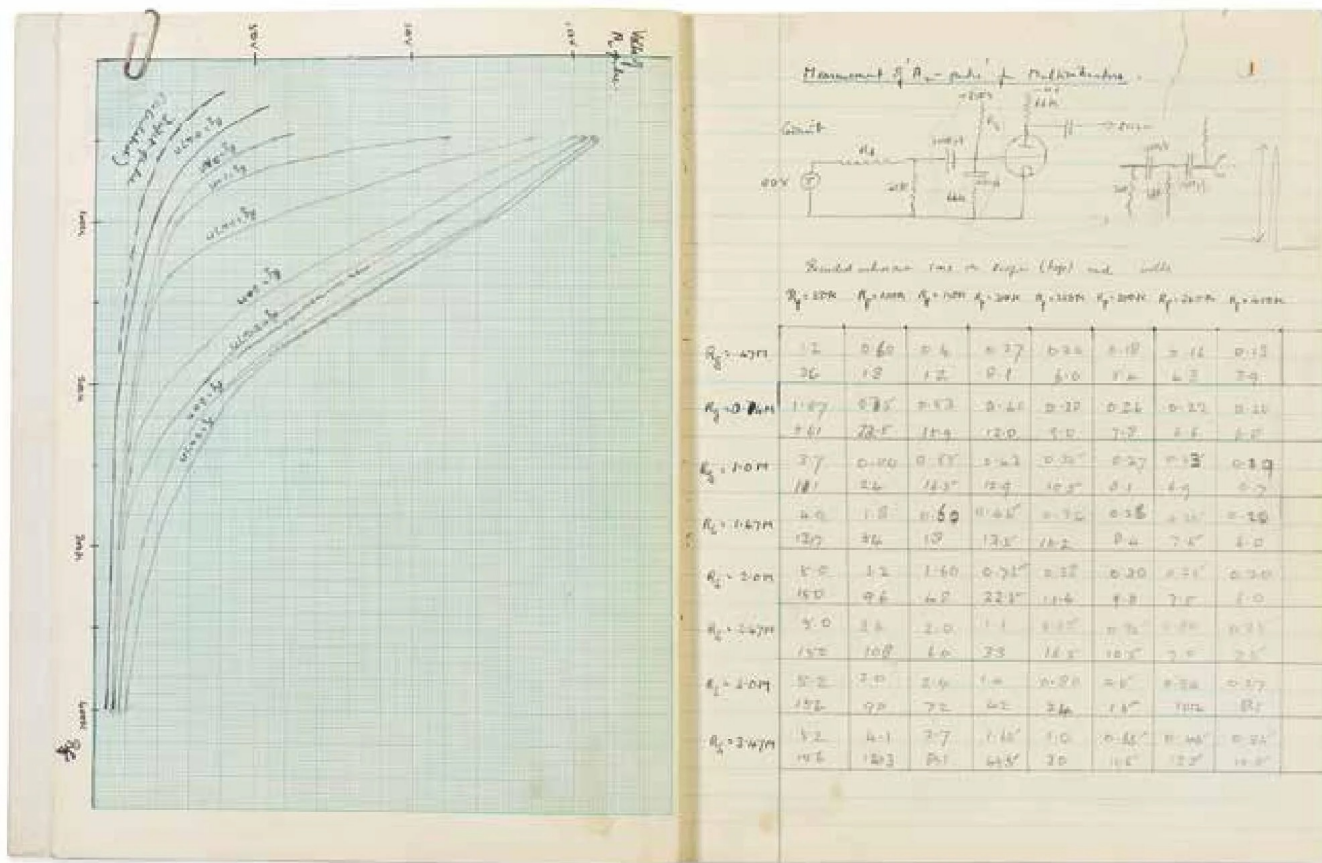
100k

200k

300k

400k

98



45

TURING (ALAN) – THE DELILAH PROJECT

The papers of Alan Turing and Donald Bayley relating to the Delilah project, a wartime collaboration seeking to develop a speech encryption system, including Turing's mathematical proofs and Bayley's transcriptions of Turing's lectures on electrical circuit theory, comprising:

- i) Laboratory notebook, recording the results of experiments testing the performance of Delilah's various electrical circuits, the first 12 pages and 8 adjacent graphs in Turing's hand, including 7 line diagrams concerning the development and testing of the Key Generator ("Measurement of 'A₂-pulse' for Multivibrators", "Measurement of 'Heaviside function'", "Second Experiment for measurement of the A₂-pulse", "Linearity Test for Pulse Modulation", "6H6 Characteristic", "Repetition of Linearity Test...", "... with various grid leaks", "Characteristic of H3 Rectifier", "Harmonic Analyser Output Stage Characteristics", "Relative Response of Harmonic Analyser v. Beat freq.", "Relative response versus input"), blue ink and pencil; additional single loose leaf of voltage calculations written in three columns; the following 12 pages in Bayley's hand, including 4 graphs, blue ink and pencil; the final 18 leaves of later notes by Bayley on mundane household matters such as decorating and DIY projects, written in blue biro; later note in Bayley's hand clipped to first page "Notebook/ Used in/ Delilah Development/ With Notes In/ Turing's Hand", 70 leaves (23 blank), dust-staining and marks, some water damage to front endpaper and first leaf, original green board covers, pencil inscription "4/-" upper right corner, stained and worn, 4to (258 x 204mm.), [Hanslope Park, 1943-?1945 and later];
- ii) Turing's autograph mathematical calculations headed "Bandwidth Theorem", his proof written out for Bayley, and incorporating a line diagram, further notes on logic formulae in pencil on reverse of first

leaf, black ink, 3 pages on two leaves, some marks, creased at horizontal fold, 4to (289 x 220mm.); accompanied by Donald Bayley's later autograph note "Delilah is an application of the bandwidth theorem. This is Turing's proof. He wasn't the first to do so...";

- iii) Turing's 'Red Form' autograph mathematical notes possibly relating to Delilah's key generator and the Fourier Theorem, 13 numbered leaves, in pencil on the blank reverse of 'Red' (or Intercept) Forms (Army Form C2133), with 7 additional leaves in Bayley's hand and another unidentified hand, 3 of these possibly in the hand of Turing, 20 leaves, dust-staining, frayed, 4to (250 x 189mm.);
- iv) Turing's autograph mathematical calculations headed "Determination of cut-off volts", comprising a diagram with equations beneath, dark blue ink on the reverse of a red-printed Y Service Form S.323, filled in with pencil notes logging intercepts from Forfar on 23 November 1943, one page, perforations at lower edge, roughly torn on left hand side, three filing holes, frayed, 4to (249 x 197mm.);
- v) Turing's autograph mathematical calculations headed "Faltung", including a line diagram, explaining the mathematics of convolutions, using the shape of a mushroom as an analogy, in blue ink, on the reverse of a red-ruled radio log sheet stamped with the names of various intercept stations in Scotland, Northern Ireland, Norfolk, Devon and Cornwall ('Thurso', 'Cupar', 'Sandridge', 'Stockland', 'St Erth', 'Wymondham') dated 9 August 1942, intercepted enemy transmission frequencies logged in pencil, with the note 'Reported By Hanslope. No trfc.' And 'No fix. Poss between Genoa and Naples area' in red ink, one page, filing hole top left, some show-through of red ink from reverse, ink blots, dust-staining, sheet frayed and creased, closed tear not affecting text, 4to (262 x 195mm.);

vi) Bayley's school file titled 'Queen Mary's School/ Walsall' in gilt on upper cover, the contents prefaced with a later note by Donald Bayley ("Some University maths notes but mainly notes of training given by Alan Turing during after dinner sessions at Hanslope Park. Some pp in his own hand..."), containing 90 leaves (180 numbered pages) of Bayley's transcriptions of lectures given by Turing on mathematics for electrical engineers at Hanslope Park, prefaced by a 2-page reference list of standard mathematical forms in red ink; some 140 further leaves of Bayley's notes taken at university including sections on "Statics" and "Kinematics", c.14 sheets of calculations loosely inserted, some on orange or pink paper, several blank pages, Bayley's ownership inscription and address inside upper cover in ink ("20 Chantry Ave/ Walsall/Staffs", "D. Bayley./ Birmingham University/ Elect Eng Dept."), 230 leaves dust-staining, discolouration and marks, edges frayed, the majority 4to, some on smaller lined paper, all contained in 'Loxton' binder by Hunt & Broadhurst Ltd., Oxford, worn, 4to (278 x 235mm.);

vii) Bundle of loose notes written by Turing and Bayley found in the file, including two foolscap leaves by Turing concerning different electrical problems and Bayley's summary notes concerning topics covered in Turing's evening lectures, cross-referencing his lecture notes ("Submarine cable see p.40 of notebook"), c.6 pages in Turing's hand, the rest in Bayley's and an unidentified hand, ink and pencil, 13 leaves in all, 6 written on reverse of Red Forms, dust-staining, creased and frayed, some loss, 4to (250 x 189mm.), two foolscap leaves 325 x 200mm., one leaf 227 x 288mm.;

viii) Turing's autograph mathematical calculations headed "Problem... Discuss the convergence of the sequence x_n ...", probably written out carefully for Bayley's benefit, densely written in dark blue ink, 2 pages, creased at horizontal fold, 4to (288 x 215mm.).

£300,000 - 500,000

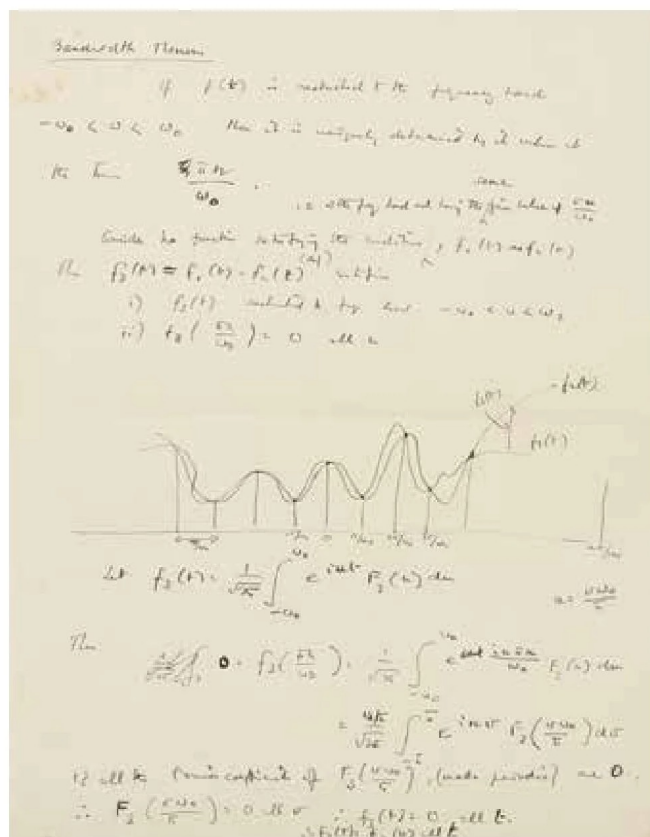
NEWLY-DISCOVERED PAPERS BY ALAN TURING: THE WARTIME 'DELILAH' PROJECT WHICH PRECEDED HIS WORK ON THE AUTOMATIC COMPUTING ENGINE.

The most important and extensive collection of Turing's autograph material to come to auction, including over 40 pages of working notes and mathematics written by Turing, with other papers from his key collaborator Donald Bayley, demonstrating their work on the portable voice-scrambler 'Delilah'. Turing learns the practicalities of electrical engineering from a young Donald Bayley and, in turn, Turing's mathematical theorems and Bayley's transcript of lectures given by Turing, demonstrate the maturity and extent of Turing's knowledge of the mathematical side of circuit design which was so essential to the Delilah project and beyond.

Alan Turing, Donald Bayley and Delilah.

Donald Bayley (1921-2020) was born into humble circumstances, the son of a sheet metal worker at the tram depot in Walsall, Staffordshire. He was awarded a scholarship to St Mary's Grammar School, Walsall (where he was taught mathematics by Alan Turing's friend James Atkins) and from there won another scholarship to read electrical engineering at Birmingham University, graduating in 1942 with a first-class degree. As it was wartime, he was commissioned into the Royal Electrical and Mechanical Engineers (REME) where he excelled in all his courses and soon became an obvious choice to assist Turing on a new top-secret project. Thus, the young Bayley, scarcely more than a university student, found himself working with an acknowledged mathematical genius on project 'Delilah' (so named by Turing's lab-mate Robin Gandy after the infamous deceiver of men), the aim being to design a portable voice encryption system, 'the first to be based on rigorous cryptographic principles' (Bayley, letter to Jack Copeland, 1997).

Turing had already been working on Delilah at Hanslope Park, just five miles from Bletchley, for six months before Bayley joined him in March 1944. The two men were to become close friends but as



Bayley recalls, his first meeting with Turing was inauspicious: '...He was a bit slapdash; I was very well-organised... This chap had his shirt hanging out. There were resistors and capacitors, as fast as he'd soldered one on another would fall off. It was a spider's nest of stuff – a complete mess. We made up a 'breadboard' sheet of plywood, you soldered between strips of metal, to make up the board. He hadn't worked on it like that at all, soldered anyhow, and hoped they'd hold together. He was annoyed I mentioned his shirt hanging out. He took it for granted. He said I shouldn't have mentioned it...' (Dermot Turing, *Prof: Alan Turing Decoded*, 2016, p.142).

'I admired the originality of his mind', Bayley said - 'he taught me a great deal, for which I have always been grateful' (letter to Jack Copeland, 1997). Their main task was to design and build Delilah's circuits: '...He had realised that it could be synthesised out of standard components. This was an entirely new idea to Don Bayley, as was the mathematics of Fourier theory that had been used to attack it. It was a tough problem, which Alan said had involved spending a whole month in working out the roots of a seventh-degree equation... he was able to tell his new assistant a good deal about the mathematics of circuit design... But it needed Don to bring his practical experience to bear on the problem... He also kept beautifully neat notes of their experiments, and generally kept Alan in order...' (Andrew Hodges, *Alan Turing: The Enigma*, London, 1992, p.350). For more on the technicalities of Delilah see Professor Jack Copeland's explanation below.

Turing took a cottage nearby with Robin Gandy and a cat called Timothy, and spent his leisure time running, looking for mushrooms in the park, or gathering in the mess with the junior officers to look at newspapers, gossip and discuss military or scientific matters. Turing, Bayley and Gandy became lifelong friends, the three enjoying long

countryside walks together in their spare time. In the interests of doing something more intellectually improving, in the winter of 1944, Bayley, Gandy and Alan Wesley commandeered a ‘...singularly cold classroom...’ (Hodges, p.352) at Hanslope and organised evening lectures on mathematical methods given by Turing: ‘...mainly on Fourier analysis and related material using the calculus of complex numbers. He illustrated his discussion of the idea of ‘convolution’... with the example of a mushroom...’ (Hodges, p.352). Bayley’s notes from these lectures form a document of major significance (see item vi), comprising what is in effect a textbook of advanced mathematics for circuit engineers.

By the end of 1944, the equipment that sampled and enciphered the speech signal was finished. Turing demonstrated the system to officials by encrypting and decrypting a taped speech by Winston Churchill. It was proved to work satisfactorily (‘...it did all that could be expected of it...’ Bayley later wrote to Jack Copeland), but the speech quality was poor. Germany fell in May 1945, not long after Delilah was finished and, too late to be of use in the war, it was not put into production. When Turing left for the National Physical Laboratory in October 1945, he intimated that he wanted Bayley to join him, but Bayley was not due for release from Hanslope until February 1947 and they never worked together again.

The friends celebrated quietly on 8 May 1945, VE Day. Bayley recalls ‘I spent VE day with Alan Turing, Alan Wesley and Robin Gandy. We were all living at Hanslope at that time and on VE day a car with a driver took us to a village called Yardley Grobian... We crossed the A5 on foot and walked into the woods to a clearing which was bathed in sunshine where we sat down together. I said to Turing: “Well, the war’s over now; it’s peacetime so you can tell us all.” Turing replied, “Don’t be so bloody silly”. That was the end of that conversation! We went to the pub in the village for lunch... There was an evening party... Robin Gandy went to the stage to take part in the activities causing onlookers much amusement (Donald thought he “made an ass of himself”)... Later on a party from Bletchley went to Europe to see what the Germans had been up to in their sphere of expertise. Alan Turing was one of that party...’ (Note by Bayley supplied by the vendor).

After the war, having proved his worth with Delilah, Bayley stayed on at Hanslope Park (which today remains a top-secret government site, home to His Majesty’s Government Communications Centre or HMGCC, supplying British intelligence with specialised hardware and software). He married Mabel Haddock in May 1946 and Turing often stayed with them in Woburn Sands, enjoying the friendship and conventional domesticity. On one memorable weekend, Bayley and Turing made an unsuccessful attempt to retrieve some silver ingots that Turing had buried for safekeeping in 1940: “...T hadn’t made a map but knew the location reference a rusty pram he’d left at the edge of wood after using it to transport the silver bars... To my amusement he took off his shoes and socks and paddled in the stream...” (Donald Bayley’s annotations on a newspaper obituary of Professor Donald Michie, included in the lot with other cuttings). Bayley worked mainly in the Diplomatic Wireless Service Engineering Group, and his passport from the 1950s shows he travelled widely to Iron Curtain countries as well as to the United States and other allies of Britain. One of Bayley’s major projects was to design the text-based ‘Piccolo’ system for secret diplomatic radio communications. Bayley’s ‘Piccolo’ was adopted by the British Foreign and Commonwealth Office and his system was used worldwide for decades. He retired from Hanslope Park in 1975, and his family recall that he was extremely reticent about what he did during the war, and neither did he speak about his later work at Hanslope. Donald and Mabel were childless so, wishing to ensure these papers’ survival, he gave them to a family member some years before his death with a note tentatively asking “Some historical interest?”.

Provenance

Donald Bayley (1921-2020); thence by descent.

Commentary on the Papers.

by Professor Jack Copeland, Director of the Turing Archive for the History of Computing.

Introduction.

In 1943, cryptology’s new frontier was the encryption of speech. Turing extended existing text-encryption technology to the new territory of speech-encryption. Text-based machines such as the German SZ (which Turing and his Bletchley Park colleagues broke in 1942) worked by adding obscuring characters, called ‘key’, to the plain-text message. The systematic rules of letter-addition that were hard-wired into the SZ, would automatically generate the encrypted form of the message. Key was produced by a Key Generator situated inside the SZ cipher machine. The Key Generator was a system of twelve wheels: as the wheels turned, they churned out a continual stream of seemingly random letters and other keyboard characters. The wheels in the receiver’s machine were synchronised with those in the sender’s, and so produced the same letters and characters of key. The receiving machine stripped the key off the incoming message, revealing the plain-text.

Delilah added obscuring key to spoken words, much as the SZ added obscuring key to written words. In Delilah’s case, the key was a stream of pseudorandom numbers (i.e., random-seeming numbers but not truly random). Delilah’s key was produced a Key Generator consisting of a system of five rotating wheels and some very sophisticated electronic circuitry. As with the SZ, the Key Generator of the receiver’s Delilah had to be synchronized with that of the sender’s, so that both machines produced identical key. The first step in the encryption process was to ‘discretize’ the speech, turning it into a sequence of individual numbers. Each of these numbers corresponded to the speech signal’s voltage at that particular moment in time. Delilah then added key to these numbers and this created the encrypted form of the speech. (Delilah’s additions were simply of numbers to numbers—as opposed to the addition of letters to letters in the SZ—and moreover ‘carries’ were ignored.) The encrypted speech would be transmitted automatically to the second Delilah at the receiving end of the communications link. The receiving Delilah then stripped the key away from the incoming transmission, and the resulting numbers (specifying voltages) were used to reproduce the original speech. The result was whistly and full of background noise, but usually intelligible—although if the machine made a mistake, there would be ‘a sudden crack like a rifle shot’, Turing and Bayley reported.

i) The Laboratory Notebook: ‘of outstanding interest’.

This laboratory notebook is of outstanding interest, being a record of important scientific experiments performed by Turing and recorded in his own hand, with further experiments recorded by Bayley under Turing’s direction.

The first experiment, recorded in Turing’s handwriting, concerns the measurement of a pulse (Turing called it the ‘A2-pulse’) emitted by an electronic circuit known as a ‘multivibrator’. Multivibrators were a vital part of Turing’s all-important Key Generator. The pulse of electricity was measured by feeding it into an oscilloscope, which displayed the shape of the pulse on a screen. The next page of the notebook, headed ‘Measurement of “Heaviside function”’, records voltages measured in a section of the same multivibrator circuit. In laboratory work, experiments are often repeated, and Turing headed the following page ‘Second Experiment for measurement of A2 pulse’. Further experiments recorded in the notebook tested the performance of the main parts of Delilah—the Pulse Modulator, the Harmonic Analyser, the Key Generator, the Signal and Oscillator Circuits, and the Radio Frequency and Aerial Circuits.

Determination of cut-off volts.

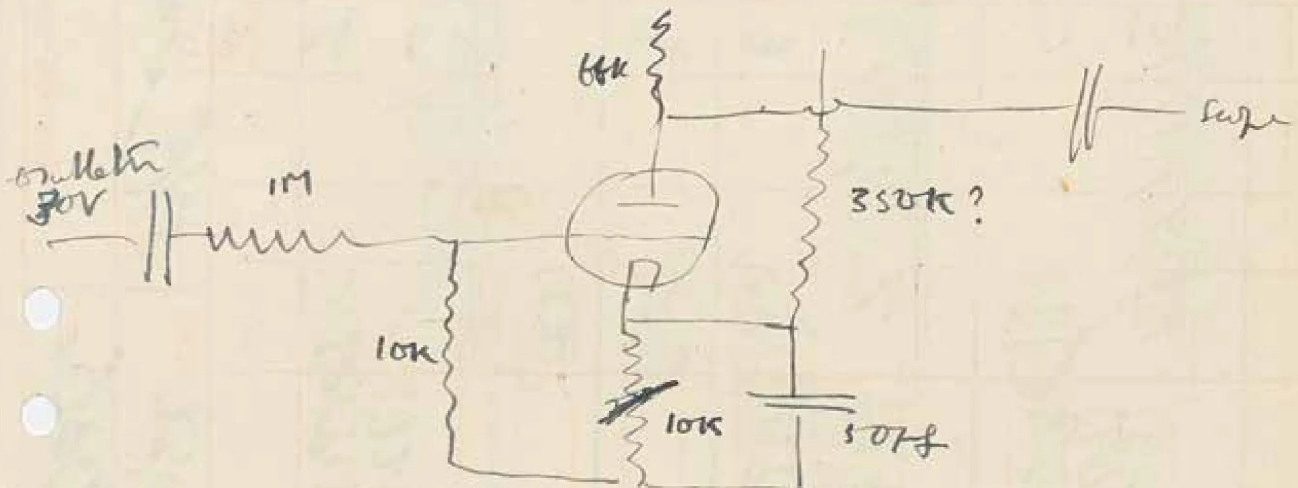


Plate resistance
Anode resistance used was $290K$

$$\therefore \text{Cut off volts} = \frac{350}{30} = \underline{\underline{11.7 \text{ volts}}}$$

The laboratory notebook is in Turing's handwriting up to and including the testing of the Key Generator, and thereafter is in Bayley's. Turing worked alone for approximately the first six months of the project, before Bayley joined him in March 1944. Presumably Turing passed the notebook to Bayley at that stage. The parts in Turing's hand form a record of the order in which he built and tested early prototype circuits for the various functional elements of Delilah.

Turing's Key Generator was the most original part of Delilah. In detail, it consisted of the five-wheeled unit mentioned above, plus eight multivibrator circuits—in effect, eight more very complicated 'wheels'. There was additional circuitry for enhancing the random appearance of the numbers that the eight multivibrators produced. Turing was a pioneer in the application of multivibrators to cryptography; today, there is intense interest in the field.

ii) The Bandwidth Theorem: *'a crucial step in the Delilah encryption process'.*

A crucial step in the Delilah encryption process was the conversion of speech into a sequence of numbers (to which key was then added). This conversion of sound-waves into numbers was done by sampling the frequency of the sound-wave at a rate of several thousand times a second, producing several thousand numbers per second. Then, at the other end of the communications link, these numbers could be used to reproduce the sound-waves. This was a process that communications engineers were familiar with, and there is a fundamental theorem stating what the sampling rate needs to be if the sound waves are to be reproduced exactly. This is the bandwidth theorem.

Most probably Turing wrote out the proof of the theorem as a tutorial for Bayley. Turing's two handwritten pages are based ultimately on the work of the French mathematician Fourier (1768–1830) and the concept of a 'Fourier transform'. This decomposes a sound-wave (or any waveform) into individual frequencies that make it up (just as a musical chord can be decomposed into the frequencies of the individual notes that make the chord up). In their report on Delilah, Turing and Bayley noted that 'the human ear works on a Fourier analysis basis'. The theorem itself goes back to work in the 1920s and 1930s, after which, in 1940, Claude Shannon of Bell Labs in New York wrote his now famous article sketching this earlier work and giving his own formulation and proof of the theorem, which he called the 'sampling theorem' (his article was not published until 1949). It is highly likely that Turing and Shannon discussed the theorem while Turing was visiting Bell Labs in 1943.

Turing often wrote on the reverse side of other notes that he had finished with, and this is the case here. He began his proof of the bandwidth theorem on the reverse of a sheet of notes about logic formulae. These brief notes appear to relate to a logical system of Alonzo Church. Church was Turing's Ph.D. supervisor at Princeton University before the war, and Turing continued thinking intermittently about Church-style logic while so busy with his codebreaking work at Bletchley Park, even publishing a paper on one of Church's logical systems in 1942.

iii) Red Form Notes: *'conveys something of the excitement and challenging nature of the Delilah project'.*

Red Forms, so-called because they were printed in red ink, were used by W/T (wireless-telegraphy) intercept operators, members of the so-called 'Y Service', the organisation responsible for the interception of enemy radio transmissions. Intercept operators with headphones searched the airwaves for encrypted German military transmissions. Transmissions from the German SZ machine were instantly recognisable by their distinctive sound, while other features gave away the military origin of Enigma transmissions in Morse code. Once an intercept operator had locked onto an encrypted transmission, the letters composing it were written out on a Red Form, together with additional information such as the time of interception and the radio frequency. The Red Forms were then usually despatched to the codebreakers at Bletchley Park.

Hanslope Park housed an extensive interception operation, monitoring Northern Europe. Ever short of writing paper—which was in limited supply throughout the war—Turing seems to have repurposed these Red Forms, writing detailed mathematical notes concerning Delilah (possibly the Key Generator) on the blank reverse sides, probably for Bayley's benefit. The very appearance of these notes conveys something of the excitement and highly challenging nature of the Delilah project. The Red Forms and the evidence of wartime shortages, the untidy formulae Turing has scribbled out for Bayley, and the sheer complexity of the mathematics, all contribute to the picture of a genius and his young assistant working closely together on this fiendishly complex device.

The numbered sheets begin by considering pulses of electricity. The first sheet contains a diagram of a single pulse and there are calculations, continuing onto the next sheet, concerning the area of the pulse. Sheet 3 contains a diagram showing a system consisting of one electrical resistor and one electrical capacitor. Turing labels the input into the system 'Pulse of area A at time 0'. Beneath the diagram he calculates how the capacitor's charge waxes and wanes as the pulse of electricity passes through the system. (There are some corrections at the top right of the sheet in another hand, probably Bayley's.) The calculations continue onto sheet 4, where Turing calculates the 'output volts with pulse of that area', and also onto sheet 5, where he solves integral equations involving time, resistance, charge, and the 'imaginary' number operator i (used in representing capacitance). Sheet 6 displays a diagram in which a wave-like pulse is analysed into discrete 'steps', beneath which is an exposition of what Turing called the 'Fourier theorem'. There follow several pages of Fourier-type analysis involving integral equations. That the notes were intended primarily as a tutorial for Bayley is indicated by Turing's inclusion of a proof of the Fourier theorem.

The unnumbered sheets, some of which are in Turing's hand, consist of similar material. One sheet contains the same diagram as numbered sheet 3, with calculations showing the voltages and currents at various points in the system. The reverse sides of the numbered sheets, the actual Red Forms, are all blank, but some of those on the reverse sides of the unnumbered sheets have writing on them. Seemingly these were used as scrap paper by radio intercept staff before Turing acquired them. One Red Form contains notes in an unidentified hand about transformer characteristics, while another contains jottings about coil windings and frequencies, also in an unidentified hand.

iv) Determination of Volts: *'the basis of the multivibrator's behaviour'*

The diagram shows an electrical circuit similar to the multivibrator circuits appearing in the first and second experiments recorded in Turing's lab notebook (Item i). The circuit consists of a triode valve, three capacitors and five resistors ('valve' is the British term for a vacuum tube). On the left of the diagram, Turing shows the input coming from an oscillator, and on the right he shows the output going to a 'Scope'—the oscilloscope used to visualize the circuit's behaviour. The triode valve is depicted by a circle in the middle of the diagram, and its three constituent elements are drawn inside the circle, the 'anode' at the top, the 'cathode' at the bottom, and in between them, stretching right across the circle, is the 'control grid'. Once the voltage at the grid rises above the 'cut-off' value, this precipitates the cumulative avalanche-effect that is the basis of the multivibrator's behaviour. The oscilloscope indicates when the avalanche has commenced. Turing has written these notes on the back of another type of red-printed Y Service form, an operator log sheet (type S. 323).

v) 'Faltung': *'a helpful analogy with the shape of a mushroom'.*

The German 'Faltung' literally means 'folding'. It is an earlier term for what mathematicians now usually call a 'convolution'. Convolutions are important in the maths of signal-processing—which is the use Turing was making of them in his Delilah work—and also, nowadays, in image-processing as well as in neural networks and deep learning. In electrical circuit theory (Turing's specific application) a convolution essentially describes the result of 'blending' two separate waveforms together.

Problem $x_1 = a$ $x_{n+1} = e^{\xi x_n}$. Discuss the convergence of the sequence x_n .

(A) If $x_n \rightarrow b$ then $b = e^{\xi b}$

$$\text{Fn } |b - e^{\xi b}| = |(b - x_{n+1}) - (e^{\xi b} - e^{\xi x_n})| \leq |b - x_{n+1}| + |e^{\xi b} - e^{\xi x_n}| \rightarrow 0 \text{ as } n \rightarrow \infty, \text{ b.t.t.s indep of } n$$

(B) Solution of $b = e^{\xi b}$ is of $\frac{\log b}{b} = \xi$. $\frac{\log b}{b}$ increases up to $b = e$ and

then decreases. There is one solution if $\xi < 0$, call it $b(\xi)$, and two solutions if $0 < \xi \leq e^{-1}$ one (call it $b_1(\xi)$) less than e and one (call it $b_2(\xi)$) greater than e . If $\xi > e^{-1}$ there are no solutions.

(C) General nature of convergence

$$x_{n+1} - x_n = e^{\xi x_n} - e^{\xi x_{n-1}} = \xi (x_n - x_{n-1}) e^{\xi x_n} \quad \text{where } \xi \text{ lies between } x_n \text{ and } x_{n+1}$$

by M.V.T. Hence $x_{n+1} - x_n$ has a sign independent of n if $\xi > 0$ and converges to a limit as $n \rightarrow \infty$. If $\xi < 0$ $x_{2n+1} - x_{2n}$ has sign indep of n also $x_{2n+1} - x_{2n-1}$ is the same sign as the sign of alternate values converge.

Using also note

$$|\xi| \max_{x_n, x_{n+1}} (e^{\xi x_n}) \leq \left| \frac{x_{n+1} - x_n}{x_n - x_{n-1}} \right| \leq |\xi| e^{\xi \max(x_n, x_{n+1})} \quad (1)$$

(D) A necessary condition for convergence to b is that $b|\xi| < 1$ i.e. that $|\log b| < 1$

i.e. that $b < e$ or $b > 1/e$, i.e. that b is b_1 or b_2 or $\xi = 0$. This all follows from (1)

(E) If $b < 1/e$ there must be oscillation between two limiting values as discussed under (C). (of course if $a < b$ then it converges to b if $\xi < 0$).

(F) The case $\xi > 0$. If $x_1 > x_2$ the sequence always increases. This condition means

$$e^{\xi a} > a \text{ i.e. } \xi a > \log a \text{ i.e. } \frac{\log b}{b} > \frac{\log a}{a} \text{ if there is a } b$$

This again means $a < b_1$ or $a > b_2$. If $a > b_2$, then since the sequence increases it cannot increase to a limit, for it would have to be b_1 or b_2 and all the terms are greater than b_2 and b_1 , hence it increases to ∞ . If $a < b_1$, we may use the inequality

$$|\xi| \max(x_n, b) \leq \left| \frac{x_{n+1} - b}{x_n - b} \right| \leq |\xi| \max(x_{n+1}, b) \quad (2)$$

(proved similarly to (1)), with $b = b_1$, to give $\left| \frac{x_{n+1} - b_1}{x_n - b_1} \right| \leq |\xi| b_1 = |\log b_1| < 1$

so that it converges to b_1 .

If $x_1 < x_2$, the sequence decreases. Because $b_1 < a < b_2$ so that it converges to b_1 (cannot converge to b_2). Finally, if there is no b if $\xi > e^{-1}$, sometimes one also $e^{-1} > \log a/a$ we must have $x_1 > x_2$ and divergence.

In these notes, no doubt written for Bayley's benefit, Turing is explaining the mathematics of convolutions. He uses a helpful analogy with the shape of a mushroom. This visual metaphor is also mentioned in Bayley's record of Turing's evening lectures at Hanslope (Item vi), where Bayley noted 'the analogy of the mushroom' (on page 11). Diagrams of convolutions have a mushroom-like appearance, with a central stalk and the mushroom's cap around it.

Turing's notes begin with a diagram resembling the head of a mushroom and embedded stalk. There is a similar head-of-a-mushroom diagram on page 11 of Bayley's lecture notes (Item vi); on the right of this diagram 'Faltung' has been written in pencil, in what appears to be Turing's hand.

As with Item iv, Turing has written these notes on the back of a radio log sheet. Dated 9th August 1942, the log sheet shows a fruitless attempt to determine the bearing of an intercepted enemy transmission of frequency of 10242 kilocycles per second (10.242 MHz in modern notation). The sheet records the results of efforts to measure the bearing at seven different intercept stations, in Scotland, Northern Ireland, Norfolk, Devon, and Cornwall. Even with such a spread of stations, however, there was 'No fix'. The form also records 'Poss between GENOA and NAPLES' and 'Reported by Hanslope'.

vi) Bayley's School File: *'the most extensive single work by Turing currently known'*.

Bayley's handwritten record of Turing's after-dinner sessions is fixed separately into the binder. It consists of sheets of notes numbered 1–180, plus two unnumbered sheets at the beginning, in red ink, containing a reference list of standard mathematical forms. This document, which is of major significance, will be designated 'Turing's Lectures on Advanced Mathematics for Electrical Engineers'. It represents the most extensive single work by Turing currently known. Effectively these notes form a textbook—terse, selective, and now of course very out-of-date—on advanced maths for circuit engineers. No doubt Bayley was not the only member of Turing's audience, since there were numerous electrical engineers working at Hanslope.

Electronics itself does not figure much in the lectures. There are only passing references (e.g., page 49 mentions 'Cath Foll', referring to a circuit called a cathode follower). Bayley liked to relate that Turing had only recently taught himself elementary electronics, by studying an RCA vacuum tube manual while he was crossing the Atlantic from New York to Liverpool, in March 1943. This cannot be quite true, because Turing made some use of electronics in his 1940 document on Enigma and the Bombe (known at Bletchley Park as 'Prof's Book', 'Prof' being his nickname). Nevertheless Turing's knowledge of practical electronics was almost certainly inferior to his assistant's, at least initially, since Bayley was versed in electronics at university, and moreover was involved with radar before his transfer to Hanslope. When it came to mathematical matters, however, the situation was very different. These lectures demonstrate the extent and maturity of Turing's knowledge of the mathematical side of electrical circuit design. It was knowledge that was essential to the Delilah project, most especially to the design of the all-important Key Generator.

Turing's Lectures on Advanced Mathematics for Electrical Engineers cover the following topics: Fourier series, power in a signal, low pass filters, Fourier integrals and Fourier transforms (with applications to pulses and circuits), applications of differential and integral calculus, the Heaviside function, transmission along a submarine cable, Faltung (convolutions) and applications, network problems, the Energy Theorem, complex numbers, Argand diagrams, functions of complex variables, Cauchy–Riemann equations, Cauchy's Theorem, singularities, limits, continuity, boundedness, Cauchy's Integral Formulae, Liouville's Theorem, Taylor's Theorem, Laurent's Theorem, branch points, Laplace's equation, electrostatics, Gauss's Law, circuits obeying Ohm's Law, vectors and tensors, Green's Theorem, Poisson's equation, Nabla, Stokes' Theorem, and electromagnetic waves and the wave equation.

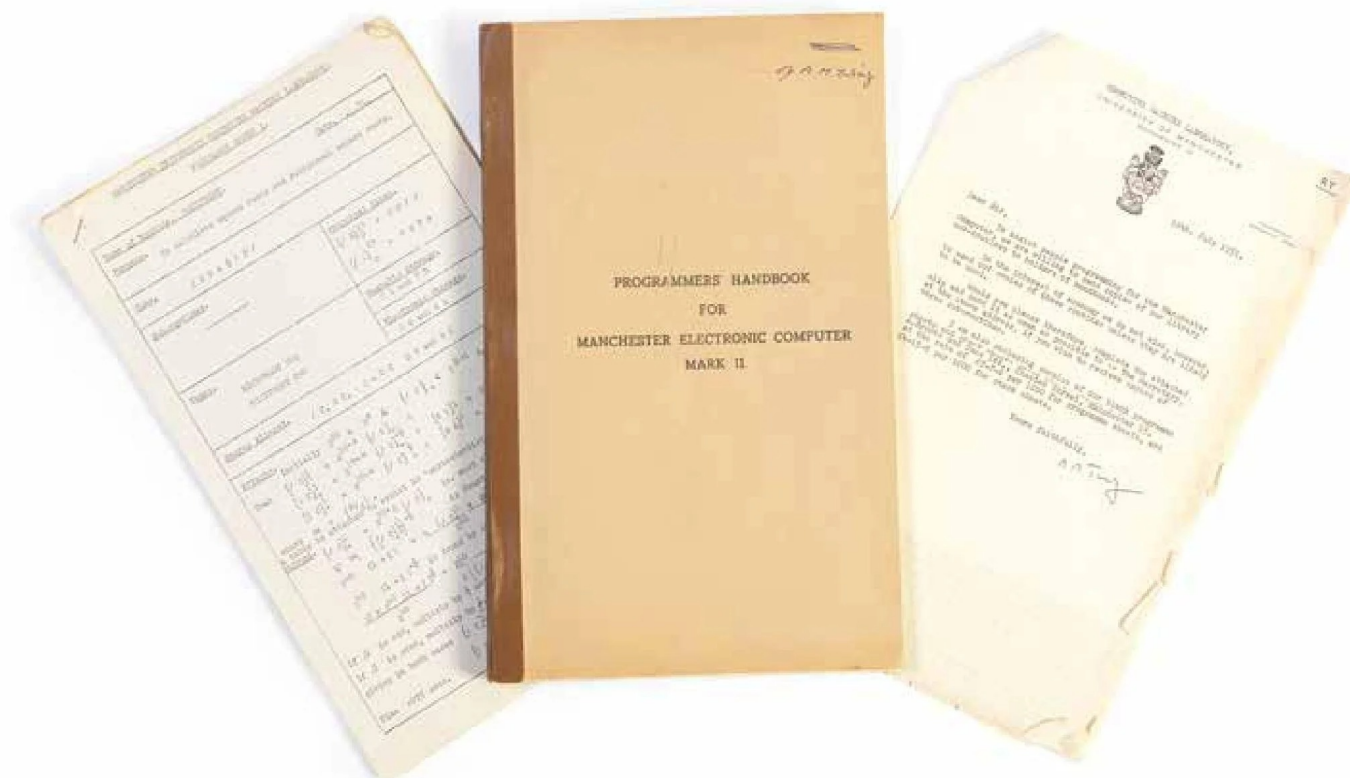
vii) Loose Notes: *'each page seems to concern a different electrical problem'*.

a) Two foolscap pages covered with what appears to be Turing's handwriting. Bayley's explanatory note inside the front cover of the ring binder (see Item vi) stated 'Some p.p. in his [i.e. Turing's] own hand'. Each foolscap page seems to concern a different electrical problem. The first begins with a diagram of a network of inductors and capacitors. An 'L' written above the first inductor indicates that its inductance is L units. Below the diagram, Turing multiplied two matrices together, one matrix concerning inductance and the other capacitance. He then drew another diagram, presumably representing the same network, showing input and output voltages v_1 and v_2 . There follow calculations involving v_1 and v_2 . The second foolscap page gives an equation for 'Cut-off' and investigates behaviour 'Below cut-off'.

b) Three pages of notes in Bayley's handwriting. Two of these pages (one of which is filled with writing on both sides) contain summary notes concerning certain of the topics covered in Turing's Lectures on Advanced Mathematics for Electrical Engineers (Item vi). Perhaps Bayley used these as reference sheets. At the top of the third page, on the right, Bayley has written '(Submarine cable See p.40 of notebook)'. The heading 'Submarine Cable' is found on page 40 of Turing's Lectures on Advanced Mathematics for Electrical Engineers and this page and the next concern the mathematics of transmission along such a cable. Bayley's third page extends the calculations on page 41 of the Lectures and shows a calculation of the output that is produced by an input of a unit pulse.

viii) 'Problem': *'a rather plodding (for Turing) investigation'*.

The first folio is crammed on both sides with mathematics. It begins with the underlined heading 'Problem'. Turing then gave a pair of equations and wrote: 'Discuss the convergence of the sequence x_n '. What follows is a rather plodding (for Turing) investigation of a number of different cases, in steps that he labelled A through H. The style of presentation strongly suggests that the problem and its solution were being investigated for someone else's benefit, presumably Bayley's. The second folio presents a diagram summarising some features of the solution. In one case, there is oscillation between two values; in another, the value tends to a limiting value; and in yet another case, it diverges to infinity.



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TURING (ALAN)

Programmers' Handbook for Manchester Electronic Computer Mark II [i.e. Mark I], FIRST EDITION, COMPLIMENTARY COPY, stamped "with the compliments" [followed by] "of A.M. Turing" [the latter in ink, not in Turing's hand], printed recto only throughout: [2 (title)], 97, [23], gelatin silver photograph of the "Monitor Tube" mounted as issued beside text ("Information represented by monitor display"), blue ink corrections (corresponding to the errata notices in this lot) on 30 pages, 2 pencil inscriptions in a different hand, publisher's cloth-backed printed wrappers, compliment stamp/inscription on upper cover, several old scratch marks to upper cover (one touching letters), small folio (330 x 205mm.), [1951]; together with 9 mimeographed items relating to the Handbook and the Manchester University Computer Laboratory Conference at which the computer was first demonstrated, each stapled at upper left corner, comprising:

'Programmers' Handbook for Manchester Electronic Computer. Errata.' 2pp., with ink corrections, 13 March 1951; Errata, 3pp., 28 March 1951; Errata, 2pp., 9 July 1951.

'Manchester Electronic Computer Mark II'. Rough Tapes, 3pp., [6 July 1951].

'Manchester University Computing Machine Laboratory. Programme Sheet I... Name of Routine, Input. Purpose. To Read from Tape', 3pp., a few small ink corrections, 1 July 1951.; 'Manchester University Computing.... Name of Routine, English. Purpose. To Print Any Fixed Material with Page Printing', 2pp., 1 July 1951; 'Manchester University Computing.... Name of Routine. Roughwrite. Purpose. To Write from Rough Tapes, 1pp., 1 July 1951; 'Manchester University Computing.... Name of Routine. Reciproot. Purpose. To Calculate Square Roots and Reciprocal Square Roots', 3pp., 9 July 1951.

Mimeographed letter from Alan Turing, on "Computing Machine Laboratory, University of Manchester" headed paper, addressed "Dear Sir" stating they are willing to "send copies of our library

sub-routines to holders of handbooks", with attached slip to return to the secretary if they want to receive them, and also enclosing [three, attached] samples of "our blank programme sheets and check sheets" stating where and at what price ("£5-6-6 per 1000 for programme sheets, and £4-15-0 per 1000 for check sheets", 5pp., [1951] (10)

£6,000 - 8,000

FIRST EDITION OF "THE WORLD'S FIRST COMPUTER PROGRAMMING MANUAL" (Jack Copeland/Jason Long, British Library Sound and Vision Blog, 2016), written by Alan Turing, who had been made Director of the Computing Machine Laboratory at Manchester University in 1949, "presumably mostly in the half year gap between the dismantling of the Manchester Mark 1 and the delivery of the Ferranti Mark 1 in February 1951" (University of Manchester, Mark I Documents, *online*, 2005). Though headed as "Handbook... Mark II", this work actually relates to the "Mark I". Written "mainly for the benefit of those who will actually do programming for the Mark II machine", Turing notes in this introduction that "Electronic computers are intended to carry out any definite rule of thumb process which could have been done by a human operator working in a disciplined but unintelligent manner. The electronic computer should however obtain its results very much more quickly...".

From 6-15 July 1951 Manchester University hosted an international conference, attended by some 170 delegates, celebrating the installation of the Ferranti Mark 1, at which time the Handbook was probably distributed.

Provenance

Donald Bayley (1921-2020), electronic engineer and collaborator of Alan Turing on Delilah, a functioning portable speech-encryption system, during the Second World War; thence by descent to the present owner.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

FINE BOOKS AND MANUSCRIPTS | 37

TURING (ALAN)

'The Chemical Basis of Morphogenesis', offprint from: *Philosophical Transactions of the Royal Society of London. Series B. Biological Sciences*, no. 641, vol. 237, 36pp. (numbered 37-72), publisher's brown printed wrappers, slight loss at foot of spine, single spot on lower wrapper, 4to (305 x 205mm.), Published for the Royal Society by the Cambridge University Press, [1952]

£4,000 - 6,000

SCARCE SEPARATE OFFPRINT OF TURING'S FINAL MAJOR PUBLISHED WORK, "a founding paper of modern non-linear dynamical theory" (Andrew Hodges, *ODNB*), in which he wrote that "a mathematical model of the growing embryo will be described. This model will be a simplification and an idealisation, and consequently a falsification. It is to be hoped that the features retained for discussion are those of greatest importance in the present state of knowledge". Hodges noted that "Just as the simple idea of the Turing machine had sent him into fields beyond the boundaries of Cambridge mathematics, so now this simple idea in physical chemistry took him into a region of new mathematical problems".

The Royal Society noted, on publication of the paper in their *Philosophical Transactions*, that "The full understanding of the paper requires a good knowledge of mathematics, some biology, and some elementary chemistry. Since readers cannot be expected to be experts in all of these subjects, a number of elementary facts are explained...", indicative of the deep expertise Turing himself had in these varied fields of study.

The offprint is differentiated from the journal issue by the omission of the price (8 shillings) from the upper wrapper, and first leaf of text.

Provenance

Donald Bayley (1921-2020), electronic engineer and collaborator of Alan Turing on *Delilah*, a functioning portable speech-encryption system during the Second World War; by descent to the present owner.

48

[TURING (ALAN)]

GANDY (ROBIN) Two autograph letters signed ("Robin"), to Donald Bayley ("Dear Don"), the first written shortly after Turing's death, expressing his shock at the news and his belief that it was probably accidental ("...I stayed with him the previous week and so feel fairly sure that there was no new particular trouble..."), going onto describe various chemical experiments Turing was undertaking at home ("...a typical expression of Alan's desire to make things for himself. When I was there he had made some quite respectable caustic soda... Also I noticed among the bottles of bought chemicals that there was some potassium cyanide..."), and giving three possible explanations for his state of mind ("...1. That he had determined to pretty well give up sex... 2. He was beginning to be disappointed by the lack of clear cut results from the analysis... 3. Perhaps an effect of the psychoanalysis was to bring on an irrational despair..."), ending by notifying him of Turing's bequests ("...I inherit his books and manuscripts..."), hoping to find someone to prepare Turing's work on fir cones for publication and asking him if there are "...any books or things you would like...", 6pp, 8vo (202 x 130mm.) and one page 4to (254 x 198mm.), University College, Leicester, "Wednesday" [16, 23 or 30 June 1954]; the second written in faded red ink, thanking him for his letter of October and enclosing "the bible" [not present here], mentioning "...I have passed on your version of the invention of 'ACE' to Newman so my myth won't be repeated in the Royal Society obituary!..." and promising to ride over on his new motorbike to see him soon, 2pp, 8vo (202 x 125mm.), Senior Common Room, University College, Leicester, [n.d.] (2)

£2,000 - 3,000

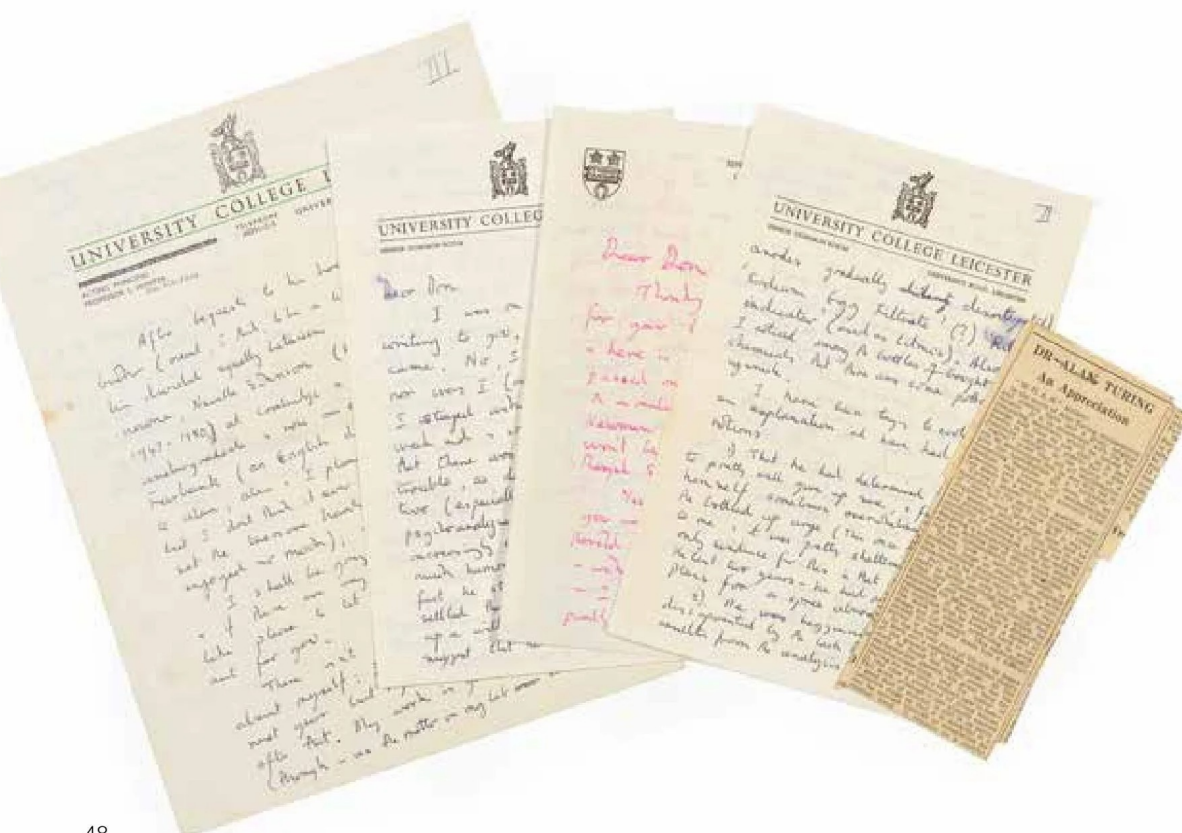
'NO, I CANNOT EXPLAIN IT, NOR WAS I (AN OPTIMIST) EXPECTING IT': THOUGHTS ON TURING'S SUDDEN DEATH FROM THE FRIEND WHO KNEW HIM BEST.

In these recently discovered and unpublished letters, Robin Gandy (1919-1995), Turing's great friend, colleague and executor, writes in response to a letter from Donald Bayley, written on 14 June 1954, just one week after Alan Turing was found dead, seemingly from suicide by cyanide poisoning. Gandy's letter reflects the bewilderment and shock experienced by those who knew Turing best. The inquest into Turing's death found for the verdict of suicide, citing as indicators that Turing had recently drawn up a will and had also been undertaking experiments to manufacture cyanide. A newspaper report of their findings is included in the lot. Gandy's opinion on the verdict is less clear cut ("...I can't say this couldn't be so, though I rather doubt it..."), something which chimes with the opinion of his close friends and his mother, Sara, who was convinced the death was accidental, but nevertheless accepted the verdict. Gandy had spent a happy weekend with Turing just the week before, and he found Turing's mental health much improved, especially since attending sessions with his psychoanalyst Franz Greenbaum ("...he found it increasingly easy to recount – with much humorous detail – his sagas. In fact he struck me as rather more settled than usual..."). Gandy does, however, offer three possible reasons for a disturbed state of mind, despite Turing being at a high point in his career.

Bayley and Gandy had become lifelong friends whilst working with Alan Turing at Hanslope Park during the war. Gandy shared a cottage with Turing and the three men spent VE Day together (see lot 45). Bayley's letter to Gandy, which prompted this reply, is held in the Turing Archive at King's College, Cambridge (AMT/A/5). In it he asks Gandy for his thoughts on what might have happened: '...I thought at first he was in trouble again...' Bayley writes, '...Even if so, he knew we would support him as we had before. It's a complete mystery to me because he did enjoy life so much – apart from that one aspect...' going on to say that although he hadn't seen Turing since the previous October, when they had spent a weekend together in Wilmslow, they had exchanged Christmas cards ('...I thought of him a lot and I shall miss him terribly...'). Gandy's reference to "the bible" could possibly refer to Turing's copy of Jahnke and Emde's *Tables of Functions*, which Bayley had chosen as a keepsake from Turing's effects (see lot 44).

Provenance

Donald Bayley (1921-2020), electrical engineer and collaborator of Alan Turing on the 'Delilah' project; thence by descent.



in order to maintain the wave pattern, a constant supply of free energy is required. It is clear that this must be so since there is a continual degradation of energy through diffusion. This energy is supplied through the 'fuel substance' (A, B in the last example), which are degraded into 'waste products' (D, E).

7. BISTABLENESS AND OSCILLATIONS IN THE NETWORK

Certain readers may have preferred to omit the detailed mathematical treatment of §§4-6. For their benefit the assumptions and results will be briefly summarized, with some change of emphasis.

The system considered was either a ring of cells each in contact with its neighbours, or a continuous ring of tissue. The effects are extremely similar in the two cases. For the purposes of this summary it is not necessary to distinguish between them. A system with two or three morphogenes only was considered, but the results apply quite generally. The system was supposed to be initially in a stable homogeneous condition, but disturbed slightly from this state by some influence unspecified, such as a chemical stimulus or the effects of neighbouring structures or slight irregularities of form. It was supposed also that slow changes are taking place in the reaction rates (or, possibly, the diffusibilities) of the two or three morphogenes under consideration. These might, for instance, be due to changes of concentration of other morphogenes acting in the role of catalyst or of fuel supply, or to a continuous growth of the cells, or a change of temperature. Such changes are supposed ultimately to bring the system out of the stable state. The phenomenon where the system is just unstable seems the particular subject of this paper. In order to make the problem mathematically tractable it was necessary to assume that the system never deviates very far from the original homogeneous condition. This assumption was called the 'linear approximation' because it permitted the replacement of the general reaction rate functions by linear ones. This linear assumption is a serious one. Its justification lies in the fact that the patterns produced in the early stages when it is valid may be expected to have strong qualitative similarity to those prevailing in the later stages when it is not. Other, less important, assumptions were also made at the beginning of the mathematical theory, but the detailed effects of these were mostly considered in §8 and were qualitatively unimportant.

The conclusions reached were as follows. After the lapse of a certain period of time from the beginning of instability, a pattern of morphogenes concentration appears which has no limit described in terms of 'waves'. There are six types of possibility which may arise.

(a) The equilibrium concentration and reaction rates may become such that there would be instability for an isolated cell with the same reaction as any one of the cells of the ring. If this cell were removed from the equilibrium position, like an upright stick falling over, then, in the ring, each cell may be expected to fall in its turn. In neighbouring cells the disturbance is expected to be in the same direction, but in distant cells, e.g. at opposite ends of a diameter there is no reason to expect this to be so.

This is the least interesting of the cases. It is possible, however, that it might account for 'dappled' colour patterns, and an example of a pattern in two dimensions produced by this type of process is shown in figure 1 for the comparison with 'clipping'. If dappled patterns are to be explained in this way they must be laid down in a latent form when the focus is only

also rather long. Later the disturbance would be greater than the morphogenes could react by diffusion.

(b) This case is similar to (a), except that the disturbance from equilibrium is not a small directional drift, but is oscillatory. As in case (a) there may not be agreement between the number of cells at great distances.

There are probably many biological examples of this unstable condition, but usually satisfactory one is known to the author.

(c) There may be a drift from equilibrium, which is in opposite directions in neighbouring cells.

No biological examples of this are known.

(d) There is a stationary wave pattern on the ring, with no time variation, apart from a slow increase in amplitude, i.e. the pattern is slowly becoming more marked. In the case of a ring of continuous tissue the pattern is sinusoidal, i.e. the concentration of one of the morphogenes plotted against position on the ring is a sine wave. The peaks of the wave will be uniformly spaced round the ring. The number of such peaks can be obtained approximately by dividing the so-called 'chemical wavelength' of the system by the circumference of the ring. The chemical wavelength is given for the case of two morphogenes by the formula (9.4). This formula for the number of peaks of course does not give a whole number, but the actual number of peaks will always be one of the two whole numbers nearest to it, and will usually be the nearest. The degree of instability is also given in § 9.4.

The mathematical conditions under which the case applies are given in equations (9.4), (9.5).

Biological examples of this case are discussed at some length below.

(e) For a two-morphogen system only the alternative (e) to (d) is possible, but with three or more morphogenes it is possible to have travelling waves. With a ring there would be waves of waves, one travelling clockwise and the other anticlockwise. There is a natural chemical wavelength and wave frequency in this case as well as a wavelength, so attempts were made to develop formulae for these.

In looking for biological examples of this there is no need to consider only rings. The waves could arise in a tissue of any anatomical form. It is important to know that wavelengths, velocities and frequencies would be constant with the forms. These quantities are determined by the rates at which the reactions occur (more or less by the 'partial reaction rates'), which have the dimensions of the reciprocal of a time, and the diffusibilities of the morphogenes. The possible range of values of the reaction rates is so immensely wide that they do not even give an indication of values of wavelengths. The diffusibilities are more helpful. If one were to assume that all the dimensions parameters in a system of travelling waves were the same as in the example given in § 8, one could say that the pattern of the velocity and wavelength of the waves was in some way related to the most diffusible morphogenes. But this assumption is extremely false, and it is to be hoped that what is the true range of possible values for the dimensional constants (see § 8). The most serious of the fall of a superimposed wave themselves as an example of these travelling waves. That the waves are within one cell is no real difficulty. However, the speed of propagation seems to be somewhat greater than that for a wave with a rather large molecular constant.

TURING (ALAN)

A group of ten influential mathematical and computing books from the collection of Alan Turing, ALL WITH HIS OWNERSHIP INSCRIPTION, comprising:

HARDY (G.H.) A Course of Pure Mathematics, *fifth edition*, SIGNED ("A.M. Turing February 1931") *on the front free endpaper, publisher's cloth, spine detached*, Cambridge, C.U.P., 1928

RUSSELL (BERTRAND) Introduction to Mathematical Philosophy, *later issue*, SIGNED ("A.M. Turing. March 1933") *on the front free endpaper, one leaf loose, publisher's cloth*, George Allen, 1930

TITCHMARSH (E.C.) The Zeta-Function of Riemann. [Cambridge Tracts in Mathematics and Mathematical Physics. No. 26], FIRST EDITION, SIGNED ("A.M. Turing") *on upper cover, publisher's wrappers (lacks spine, covers detached, tear to upper wrapper not touching letters)*, Cambridge, C.U.P., 1930

INGHAM (A.E.) The Distribution of Prime Numbers. [Cambridge Tracts in Mathematics and Mathematical Physics. No. 30], FIRST EDITION, SIGNED ("A.M. Turing July 1933") *inside the upper wrapper, publisher's wrappers (soiled, some loss to spine)*, Cambridge, C.U.P., 1932

EDDINGTON (ARTHUR) The Expanding Universe, FIRST EDITION, SIGNED ("A.M. Turing March 1933") *on the front free endpaper, 2 plates, publisher's cloth, spine soiled*, Cambridge, C.U.P., 1933

DALE (JOHN BORTHWICK) Five-figure Tables of Mathematical Functions, *tenth impression*, SIGNED ("Alan M. Turing King's College") *on the front free endpaper, advertisements, publisher's cloth, soiled*, Edward Arnold, [c.1930]

WEYL (HERMANN) Die Idee der Riemannschen Fläche, *second edition*, SIGNED ("A.M. Turing January 1934") *on the front free endpaper, paper toned, title detached, publisher's green boards*, Leipzig, B.G. Teubner, 1923

HURWITZ (ADOLF) AND RICHARD COURANT. Vorlesungen über Allgemeine Funktionentheorie und Elliptische Funktionen. Herausgegeben und Ergänzt durch einen abschnitt über Geometrische Funktionentheorie von R. Courant [Die Grundlehren der Mathematischen Wissenschaften in Einzeldarstellungen, Band III], *second edition*, SIGNED ("A.M. Turing July 1933") *on the front free endpaper, early ownership name Ernest A. Judd inked over, several ink or pencil annotations which are not in Turing's hand, publisher's cloth, soiled, lacks spine*, Berlin, Julius Springer, 1925

COURANT (RICHARD) AND DAVID HILBERT. Methoden der Mathematischen Physik, Vol. 1 [Die Grundlehren der Mathematischen Wissenschaften in Einzeldarstellungen, Band XII], *second expanded edition*, SIGNED ("A.M. Turing October 1933") *on the front free endpaper, publisher's cloth, soiled, small loss to blank area of spine*, Berlin, 1931

WILKES (MAURICE V.), DAVID J. WHEELER, AND STANLEY GILL. The Preparation of Programs for an Electronic Digital Computer, FIRST EDITION, SIGNED ("A.M. Turing") *upside down on the lower free endpaper, 2 photographic plates, publisher's cloth*, Cambridge, Mass., Addison-Wesley Press, 1951, 8vo (10)

£80,000 - 120,000

TURING'S COPIES OF TEXTS WHICH PLAYED AN IMPORTANT ROLE IN THE FORMATION OF HIS IDEAS ON MATHEMATICS AND COMPUTING, EACH WITH HIS OWNERSHIP INSCRIPTION. The books were mostly purchased and read during Turing's time as an undergraduate at King's College, Cambridge from 1931.

Soon after Turing's arrival in Cambridge he had "settled upon mathematics rather than science as his future course at Cambridge. In February 1931 he acquired G.H. Hardy's *Pure Mathematics* [included in the lot], the classic work with which university began" (Andrew Hodges, *Alan Turing: The Enigma*, 1983), and in March 1933 he purchased Bertrand Russell's *Introduction to Mathematical Philosophy*, which introduced him to "think seriously about the problem of 'types' - and more generally faced Pilate's question: *What is truth?*" (Hodges, *ibid.*). It is probable that Turing attended lectures on differential equations given at Cambridge by German mathematician Richard Courant in 1933, the year in which Turing purchased two of his books, whilst he came across both Hardy and Hermann Weyl during his period at Princeton from 1936 to 1938. Maurice V. Wilkes [et al]'s *The Preparation of Programs for an Electronic Computer*, "The first book on computer programming" (Tomash & Williams), was published in 1951, the year of the University of Manchester Computer Inaugural Conference which Turing helped to organise, and which Wilkes attended.

Provenance

Alan Turing (1912-1954); Robin Gandy (1919-1995), Turing's friend and one of his executors; bequeathed to Wolfson College. A Fellow of Wolfson from 1970 until his death in 1995, Gandy generously left his entire estate to the College, including these books once owned by Alan Turing, with the wish that his legacy be used to benefit the College and its students. Wolfson will honour this by creating a student scholarship or bursary from the proceeds of the auction.

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[TURING (ALAN)]

TURING (ETHEL SARA) "Dawn at Bethlehem", *watercolour on card, toning, signed on the image ("E.S. Turing")*, *mounted, framed and glazed, label on verso with title in blue ink, and "Drawing Room" in another hand, image to view 240 x 340mm.*, [c.1936-37]

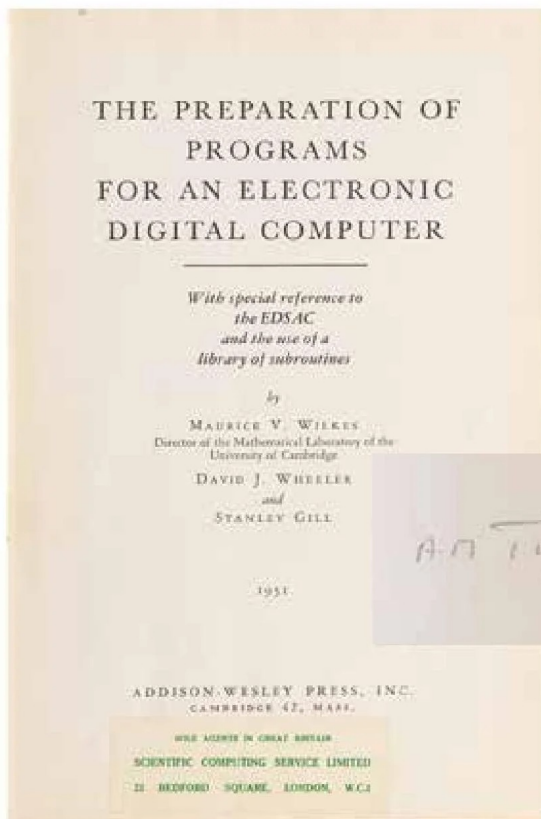
£600 - 800

A watercolour view of Bethlehem by Alan Turing's mother Sara, executed during a tour of Palestine she undertook in late 1936 to early 1937.

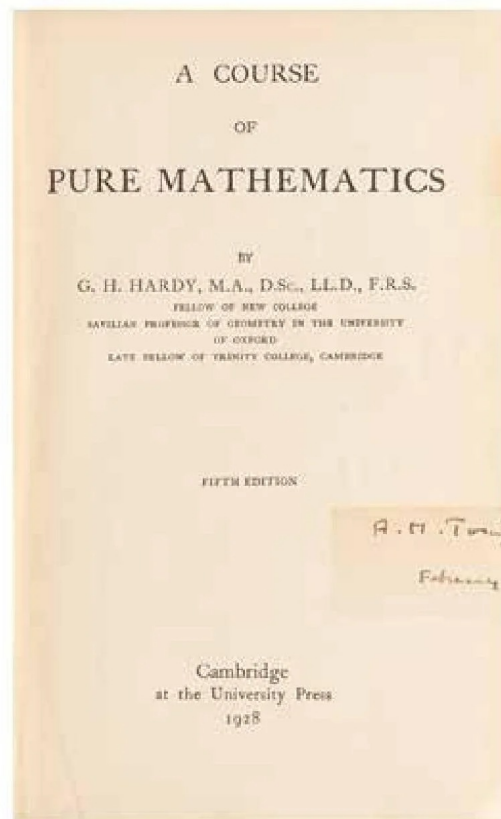
Following her schooling at Cheltenham Ladies' College Sara spent six months at the Sorbonne to study music and art, after which she returned to India for seven years, spending her time "driving out in carriages to leave visiting cards, painting in water-colours..." (Andrew Hodges, *Alan Turing: The Enigma*, 1983), prior to marriage to Julius Turing in 1907. By 1917, with her husband abroad for work and her first son John at boarding school, she was living in St. Leonards, Sussex "with only Alan [aged five] about her... Church-going was one of her favourite pastimes... [and] Alan was dragged every Sunday for the communion service... Mrs Turing also pressed on with her water-colours, for which she enjoyed a definite talent" (Hodges, *idem*).

Provenance

Sara Turing (1881-1976); possibly Alan Turing; Robin Gandy (1919-1995), mathematician, close friend and executor of Alan Turing; bequeathed to Wolfson College, Oxford.



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ALBUM - ROYALTY

Collection of some 120 autograph letters, from George III, Queen Charlotte, the Prince of Wales, various members of the Royal Family and others, to Hon. George Villiers and his wife Maria Theresa, with Villiers' drafts and retained copies, many marked "Private", "Confidential" or "Secret", loosely inserted into an album, including:

George III: Autograph letter signed ("George R"), to George Villiers, approving of improvements to Cranbourne Lodge ("...probably Mr Wyatt's Composition might be reused then with advantage..."), *one page, 4to*, Queen's Palace, 4 June 1804; with two draft letters from Villiers to Mr Pitt, the first referring to an incident involving the King "...at the stables yesterday before the grooms indecent & obscene beyond description...", September 1804; another complaining of the King's doctor, Dr Simons who "...throws HM into a state of derangement & irritation that is very alarming..." and suggesting that if Dr Simons were removed, a reconciliation between the King and the Prince might take place, mentioning his "...near twenty years confidential experience of HM..."; copy letter from Queen Charlotte to the Prime Minister Mr Addington, fearing the sight of Dr Willis will distress her husband ("...the King's agitation was so visible at the seeing of Dr Heberden Whom he likes..."), 15 February 1804; copy of the official Deed of Approval for the Regency (beginning "...In the present dreadfull and alarming illness with which it has pleased Almighty Providence to afflict the King...") with copy signatures of Queen Charlotte and nine of her children, *one page, 4to*, Queen's House, 15 February 1804

Confidential correspondence between Colonel John McMahon and George Villiers 1806-7 ("Quite Secret, Entre Nous"), regarding the report of the Special Commissioners into the scandal concerning Princess Caroline, accused of having an illegitimate son in 1804 ("The Princess... to be forbidden Carlton House & all intercourse with the P[rince]... Captain Manby shall be no more Employed in HM's Navy...") (8); with autograph letter from George, Prince of Wales ("Your most affectionate friend George P"), confirming he has asked "...my friend Mr Mahon to write most confidentially & at large upon the present position of affairs...", *3 pages, 4to*, Carlton House, 30 July 1806

George, Prince of Wales: Autograph letter signed ("Your most affectionate brother George P"), to his sister Princess Amelia ("my beloved Amelia"), a long and affectionate letter, assuring her of his love during her "sad sufferings", mentioning a "tete a tete" with the King during which the King assured him of "the greatest possible feeling and love for you", *5 pages, 4to*, Carlton House, 28 October 1809; with copy of his letter to his mother asking for a reconciliation with his father ("...Were this allowed me, I should fly to throw myself at the King's feet... I have long grieved that misinterpretations have estrang'd His Majestie's mind from me...", speaking of the "...incalculable importance to His Majesty & the Country of the whole Royal Family's appearing united in a moment so awful as the present..."; and a copy of the Queen's joyful answer ("...I shall not be behind hand to seize that moment for wch I have so long anxiously pray'd. & I trust will be the means of again uniting our too long separated family..."), *4 pages on a bifolium, 8vo*, [n.p., n.d.]; with Accounts of the "Prince of Wales's Establishment on the 5th January 1793", *3 pages on a bifolium, folio*

Queen Charlotte: Seven affectionate letters from Queen Charlotte ("your affectionate mother and friend") to her daughter Princess Amelia during her final illness, telling her to trust her doctors and sending news of the outside world ("...we learn that Bony is very ill & that His Physicians & Surjeans [sic] are sent for from Paris...") and parties (including a long description of a visit to Ham House "...quite a little Earthly Paradise..."), but regrets there is "...not even a little Scandall which sometime enlivens a letter...", *24 pages, 8vo and 4to*, September and October 1809; autograph letter to George Villiers, refuting rumours that she and her daughters had asked the Prince of Wales for help at a time when the King is

quite well, assuring him that she has always done her duty even "...at the most unhappy moments...", asking him to pass this information onto Mr Pitt, and to burn this letter, *3 pages, 4to*, [n.p., n.d. but 1804 according to accompanying note]; and another to Theresa Villiers, 1806

Princess Amelia: Copy letter from Princess Amelia to Dr Halford, physician to the Prince of Wales, admonishing him for his treatment and his indiscretion ("...I have asked nothing of you except secrecy..."), 9 September, and Halford's conciliatory reply, with another; autograph letter from a young Princess Charlotte, daughter of the Prince Regent to her aunt, Princess Amelia, one dated 19 February 1808 ("...things are going on so badly at Black Heath; that it is become so irksome to me... Such things are said & done that it is quite shocking... I never am so happy as when I am at the Queen's House..."); autograph letter signed ("very sincere friend and humble servant George P") to Theresa Villiers, written two days after the death of Princess Amelia, referring to the sorrow of his sister's great love Charles Fitzroy, praising her husband [George Villiers] for his "... delicate, most upright and most honourable conduct...", giving the picture of her "sweet child" to Fitzroy, on mourning paper, address wrapper with black wax seal, *3 pages, 4to*, Windsor, 4 November 1810; with draft notes by the Prince Regent who, with the Duke of Cambridge, is taking over from FitzRoy in the task of disposing of Princess Amelia's effects, making some suggestions including "The Topazes... to Miss Villiers who is mentioned by The Princess A. as her adopted child...", *5 pages, 4to*, [n.d. but probably 1810]; Villiers' retained copies of letters from the Duke of Grafton to George Prince of Wales plotting to remove Fitzroy from the post of equerry so that it should appear to be the wish of the King ("...expressed in moments when it has pleased God to allow Him the exercise of his Reason and Judgement..."); and the Prince's reply thanking him for his help in this "painful affair", concluding "I do now receive Lt. Gen. FitzRoy's Resignation...", June 1813

George II: Autograph letter from William Gibson, sending a copy of a letter from George II to Frederick, Prince of Wales after the birth of his daughter Princess Augusta in 1737, furious that his son had concealed news of his wife's pregnancy and had "...precipitately hurried the Princess from Hampton Court in a condition not to be named...", and ordering him to remove his family from St James's Palace, *3 pages on a bifolium, folio*, Well's Coffee House, 24 September 1737

Group of correspondence to Theresa Villiers from Princesses Mary, Sophie, Amelia and the Princes Adolphus Frederick and Edward with collection of fragments from Amelia; with additional letters from William IV (2); Prince Albert; Queen Victoria; the King of Hanover; Adelaide d'Orleans (to Mary Berry), 1836-7; and much else, *c. 110 leaves, half maroon roan gilt, decorative spine gilt stamped 'Autographs' and 'Royal Letters', worn, brass clasp and key held by a red ribbon, 4to (235 x 280mm.)*, [late eighteenth-century/early nineteenth-century]

£20,000 - 30,000

'I WILL WAIT ON HRH WHEN & WHERE HE MAY PLEASE TO COMMAND': THE PRIVATE PAPERS OF GEORGE & THERESA VILLIERS, COURTIER AT THE HEART OF GEORGIAN INTRIGUE & POLITICS, HELD IN A LOCKED ALBUM.

This correspondence came to the collection of Lady Maria Theresa Villiers (1803-1865) from her parents, the Hon. George Villiers (1759-1827), courtier and politician, and the Hon. Theresa Parker (1775-1856), daughter of John Parker, Viscount Boringdon and Earl of Morley. Her mother was a friend and confidante of the daughters of George III, particularly the youngest child, his favourite Princess Amelia (1783-1810), who died of consumption in her twenties. George Villiers was fiercely loyal to George III (earning him the

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sobriquet 'Tiger') and, as these letters show, was also regarded with great affection by members of the Royal Family, especially the Prince of Wales, and Princesses Sophia, Mary and Amelia. He held a number of sinecures and influential posts which gave him access to the innermost workings of the Hanoverian Court. He was appointed Groom of the Bedchamber to George III in 1783, where he witnessed the King's most degrading moments during his illness (many "obscene beyond words" according to a letter in this collection), and held the lucrative post of Paymaster of Marines from 1792. In 1805 he was appointed ranger of Cranbourne Chase and was given Cranbourne Lodge which, as shown here in a personal letter to Villiers, George III allowed him to renovate.

The majority of the letters date from the period 1804-1810, a turbulent time when the Royal Family was divided and yet, according to a revealing letter from George, Prince of Wales, having to maintain a "united front" for the public. They reflect the major issues of the day – the arrangements of the separation of the Prince of Wales and Caroline of Brunswick (including the "Delicate Investigation" of her supposed infidelities), the King's madness and troubles with his doctors and the ever-present question of the Regency. They reveal a web of intrigue and secrets at the heart of Royal affairs, with Villiers acting as a trusted go-between, particularly for the Prince of Wales ("...The P is extremely fidgety... he would gladly forgoe [sic] the Dinner, then whole or any part of the Concert, so as to meet you at six in the evening..."). He writes to Col. MacMahon in 1807 on the awkwardness of his position, that he is concerned about "private meetings, publicly known" with the Prince of Wales, which serves to exacerbate the atmosphere of suspicion and mistrust around him.

It may be telling that this is the only album in Lady Lewis' collection to be fitted with a lock and key. Many of the documents are marked secret and, fortunately for posterity, Villiers ignored instructions to burn after reading, took copies of letters that passed through his hands, and retained drafts of his own letters, perhaps as an insurance policy against future events. On the death of Princess Amelia in 1810, it was widely reported that both George and Theresa Villiers attempted to blackmail the Royal Family by threatening to release some of her correspondence. In the same year an investigation of the finance committee into his time as Paymaster of the Marines uncovered a debt of nearly £250,000 which led to him surrendering all property to the crown and a rapid fall from grace. Such compromising material made good surety as, despite the financial scandals that engulfed him later, Villiers did retain some influence until his death. It has been suggested that references to Princess Amelia's "adopted" daughter, may reveal that Lady Lewis, ostensibly the child of George Villiers and his wife, was in fact the illegitimate daughter of Princess Amelia and her lover General Fitzroy (1762-1831) – letters in the album show that the child, Maria Theresa, was left a valuable parure of topazes in Amelia's will and the Princess was in the possession of a picture of the child when she died. The letters may also reveal a conspiracy seemingly led by the Prince of Wales to oust Fitzroy from his position after Amelia's death.

Provenance

Hon. George Villiers (1759-1827) and the Hon. Theresa Villiers (née Parker) (1775-1856); Lady Maria Theresa Lewis (née Villiers) (1803-1865); her son Sir Thomas Villiers Lister (1832-1902); thence by descent.

ALBUM - STATESMEN

Album of over 130 autograph letters from eighteenth and nineteenth-century, politicians, statesmen and other notables, including all the signatories of the Treaty of Paris, 1856, to Hon. George Villiers, Theresa Villiers, Lady Lewis (or as Mrs Lister), her husband George Cornwall Lewis, Mary Berry and others, from the collection of Lady Maria Theresa Lewis (née Villiers) (1803-1865), some loose, including:

William Pitt the Younger (3, making arrangements, one with note by Theresa Villiers affixed "...in 1804 during the time of the King's recovery from an attack of insanity...", a longer letter enquiring as to the King's condition and requesting to see the Queen, with explanatory note ("...It was desirable not to permit the King's return to the Castle as he was full of plans for building & alterations...[she] replied to Mr Pitt 'That, Sir, is what I have done ever since I have been married to the King' and got up and left the room..."); William IV (regarding a position for her son); Lord Portland (to George Villiers, the King having approved his new post of "Management of the Property of the Crown...Surveyor of Crown Lands & of the Woods and Forests... salary of £2,000... & the use of the official house... this mark of His Majesty's Regard..."); Lord Grenville (5, one thanking him for a "snuffle-dog", another of 1830 regretting "the untoward state of politics"); Duke of Cambridge; William Windham; Lord Holland (two satirical verses); William Huskisson (3, regarding obtaining the use of Cranbourne Lodge and problems with a dilatory Wyatt "...I have at last been obliged to hold strong language..."); John Jervis 1st Earl St Vincent ("...unless we have a successful action with the combined fleet, there is no likelihood of any officer being promoted from hence...", 1800); Palmerston (4, "...The King and Guizot have rushed on their fate & deserved all they meet with... the English are coming away in shoals..."); Melbourne; Brougham (3); Warren Hastings; Duke of Wellington (with annotation "Sir L says this is the Dukes own writing"); Duke of Newcastle (4); Lord Lansdowne (7); Macaulay ("...I was married on Tuesday as well as Lord Clarendon – though to a less charming bride..."); Grey; Richard Cobden ("...I hope the Lords will have had the good sense to pass the government corn-bills, & we shall be able to congratulate each other... upon the happy issue of the free-trade struggles – a struggle which I believe... in its moral & social aspects greater consequences than any change that has occurred since the Reformation..."); Robert Peel (2); George Canning (4, one enclosing a note from Wilberforce [in *Writers* album, see lot 55]); envelope with signature of Ulysses S. Grant, U.S. Secretary of War and the department's red wax seal addressed to Benjamin Moran, Secretary of U.S. Legation in London; James Buchanan at the U.S. Legation (sending compliments of the season "although solitary & secluded myself", January 1856); Devonshire (enclosing "...an extract from a letter written by the clever authoress of a life of Charlotte Brontë [Mrs Gaskell, letter not present]..."); David Livingstone (autograph wrapper addressed to the Earl of Clarendon, signed "Dr Livingstone"); the cut signatures of all the signatories of the Treaty of Paris, 30 March 1856, affixed to a sheet by Lady Lewis in the order in which they signed, three red seals adjacent, with a sheet of "signatures of the attaches who accompanied the special missions at Paris engaged in arranging the peace with Russia after the Crimean War", and accompanying letter from K. Clarendon ("... Here are all the signatures of the Congress in the order in which they signed at last complete – The seals that actually signed the Treaty I could not manage... I have left these three on as they are only pasted..."); Indian silk diplomatic envelope with seal and paper label addressed to the Earl of Clarendon; interspersed with portrait prints, some pages annotated by Lady Lewis but remaining empty, loose index headed 'Distinguished Persons' on blue paper in front, 246 numbered leaves (many blank, some excised), half maroon roan gilt, decorative spine gilt stamped 'Autographs' / 'Statesmen', worn, 4to (235 x 280mm.), [late eighteenth-century/nineteenth-century]

£6,000 - 8,000

'HERE ARE ALL THE SIGNATURES OF THE CONGRESS IN THE ORDER IN WHICH THEY SIGNED': THE SIGNATORIES OF THE TREATY OF PARIS, WITH PITT, COBDEN, WILBERFORCE & LIVINGSTONE.

Lady Maria Theresa Villiers (1803-1865) was the daughter of the Hon George Villiers (1759-1827), courtier and politician and the Hon Theresa Parker (1775-1856), daughter of John Parker, Viscount Boringdon and Earl of Morley, named for Empress Maria Theresa, the godmother of her grandmother Theresa Robinson (1745-1775) who was born in Vienna whilst her father was serving as British Ambassador. Maria Theresa married firstly Thomas Henry Lister (1800-1842), an English novelist and playwright, an early exponent of the 'silver fork novel' genre which portrayed aristocratic life. In contrast to Lister, her second husband, Sir George Cornwall Lewis (1806-1863) was a statesman who held senior positions under Palmerston, including Chancellor of the Exchequer and Home Secretary, and was the editor of the *Edinburgh Review*. They had no children, so the collection passed to her son from her first marriage Sir Thomas Villiers Lister (1832-1902), and thus by descent in the Lister line.

As well as the political connections made through her husbands, the album additionally reflects the interests of her brothers, also at the centre of political affairs, who provided many of the letters for the collection. George William Frederick Villiers, 4th Earl of Clarendon (1800-1870) enjoyed a distinguished diplomatic career and served as secretary of state for foreign affairs under Palmerston and Gladstone, during which time he was the lead representative at the Congress of Paris which ended the Crimean War. Handsome and charming, he served as attaché to the British embassy in St Petersburg, spent six years in Spain and actively campaigned to end slavery in the Spanish colonies. Another brother, Charles Pelham Villiers (1802-1898) has the distinction of being the longest serving member of parliament, sitting as an MP for 63 years from 1835-1898. A radical and reformer, he was a prominent member of Anti-Corn law league and the Anti-Slavery movement, worked with Florence Nightingale towards the professionalisation of nursing, and was a campaigner for women's suffrage. Interestingly, out of the 246 numbered leaves, some 50 have been annotated by Lady Lewis in pencil, whether she had these letters in her collection and never stuck them in or was hoping to acquire them is not known.

Provenance

Hon. George Villiers (1759-1827) and the Hon. Theresa Villiers (née Parker) (1775-1856); Lady Maria Theresa Lewis (née Villiers) (1803-1865); her son Sir Thomas Villiers Lister (1832-1902); thence by descent.

Lady Lewis' collection was initially formed through the amalgamation of two significant collections of letters: royal and political correspondence from that of her mother the Hon. Theresa Villiers (1775-1856), and that of her close friend, the writer Mary Berry (1763-1852). Mary Berry's bequest included correspondence from Horace Walpole, most notably his correspondence with Thomas Chatterton and David Hume, hitherto thought lost, and three poems dedicated to her. To this inheritance Lady Lewis subsequently added her own correspondence and collection of autographs gathered through her wide circle of social, political and literary connections entertained at her home, Kent House, St James's. Not seen outside the family until now, the collection is a remarkable survival and tells the story of a family at the heart of English society. An intricate web of connections and alliances is revealed, bringing together the worlds of royalty and politics, the arts and literature. It is also a story of influential women both as collectors and as correspondents: Theresa Villiers as keeper of royal secrets, Mary Berry and her circle of intellectuals, and, importantly, Lady Lewis as collector and *salonnière* bringing them all together in one extraordinary collection.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

ALBUM - THEATRE

Album of over 50 autograph letters relating to the theatre, particularly Drury Lane, from the collection of Lady Maria Theresa Lewis (née Villiers) (1803-1865), held loose in an album, including:

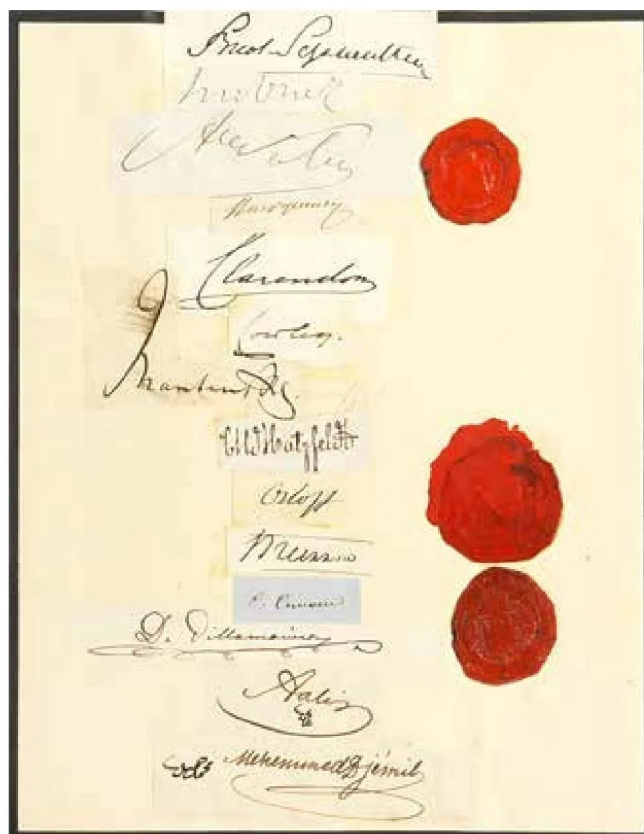
Autograph letter signed ("N. Paganini"), to Bohemian composer M. Moscheles, in Italian, thanking him for his invitation and agreeing to dine with him, integral address panel, *one page, 4to*, [n.p. but probably London], 23 May 1831; also letters from Maria Malibran (at liberty to accept invitations); Bohemian composer Ignaz Moscheles; Charles Halle to Sir Thomas Villiers Lister (making arrangements); Thomas King to Richard Peake (asking for his salary to be paid for work at Drury Lane); printed Deed of Trust signed by Richard Peake, discharging debts due from the proprietors of Drury Lane theatre, August 1805; Mrs Dorothea Jordan (mistress of William IV); actor-manager Alfred Wigan; John Bannister (complaining about lack of support for a Benefit and citing Mrs Siddons, Mrs Jordan and Garrick); H. Millett (presenting his 'melo-dramatic spectacle called The Maid of Lodi' to the committee of the Theatre Royal, Drury Lane); actor William Farren; Maria Foote; Adelaide Sartoris (asking to borrow Lady Villiers "big room" to put on a play starring herself, Lady Lewis and Henry Greville "...to send back a poor Italian singer to his own country..."); composer Julius Benedict; and many others, some annotations by Lady Lewis, index leaves at front, c.110 leaves, half maroon roan gilt, decorative spine gilt stamped 'Autographs' and 'Artists/ Actors/ Composers', worn, 4to (235 x 280mm.), [late eighteenth-century/early nineteenth-century]

£2,000 - 3,000

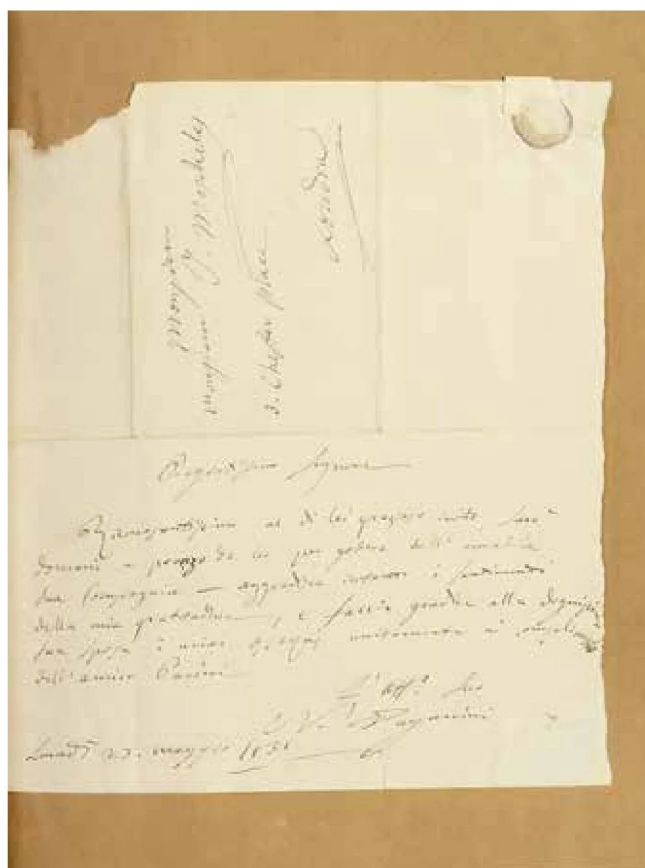
Lady Lewis's collection represents some of the most colourful theatrical characters of the age – violin virtuoso Niccolò Paganini, Spanish opera singer Maria Malibran (who met an untimely death in Manchester at age 28,) and actresses such as Dorothea Jordan and stilt-walker and animal impersonator Leonora Wigan. Also represented are writers and other doyens of the theatre world such as actor-manager Charles Matthews, who was the inspiration for Dickens' Alfred Jingle in *Pickwick Papers*, the treasurer of Drury Lane Theatre, Richard Peake, and Fanny Butler (née Kemble), the actress, writer and anti-slavery activist. Many of the letters are connected to the Drury Lane Theatre and include a signed admittance ticket, dated 7 April 1829, a request from Mr Millett presenting his new "Melo-Dramatic Spectacle" written especially for the theatre and letters from several actors such as Irish actor William Farren regarding performing there.

Provenance

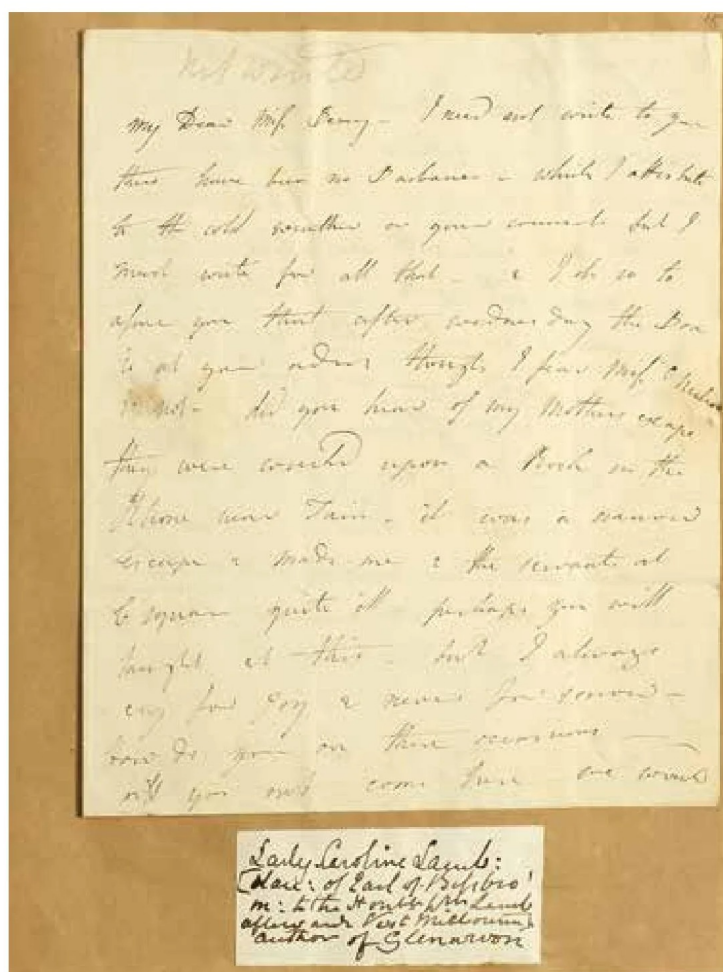
Lady Maria Theresa Lewis (née Villiers) (1803-1865); her son Sir Thomas Villiers Lister (1832-1902); thence by descent.



52



53



ALBUM - WOMEN WRITERS & ARTISTS

Album of c.100 autograph letters from nineteenth-century women writers and notable artists, from the collection of Lady Maria Theresa Lewis (née Villiers) (1803-1865), the majority to Lady Lewis, some loose, including:

Eleanor Butler & Sarah Ponsonby (The 'Ladies of Llangollen'); poet and dramatist Joanna Baillie (putting aside Mr Sotheby's concerns for her pamphlet, "I am in much greater danger of being neglected than attacked"); Mary Berry (3, to Lady Lewis, on the death of her friend Lady Charlotte Lindsay and making arrangements); Agnes Berry (2, replying to an invitation on behalf of her sister and referring to malicious news concerning Mr Lewis in *The Times*); poet Elizabeth Carter; Maria Edgeworth; Amelia Opie; Jane Porter (2 with some verses addressed "To Sir Robert Ker Porter on seeing his Picture of Christ at the Last Supper"); Madame de Stael (cut signature); Ottilie von Goethe (German socialite and daughter-in-law of Johann Wolfgang von Goethe, in English); Lady Caroline Lamb (to Mary Berry, on her mother's escape from a crash, flattering her and giving her a receipt for a headache, on hearing rumours about herself "...when utterly fake it grieves..."); Mary Somerville (2); Fanny Kemble (2); Harriet Martineau; Anne Isabella Noel Byron, wife of Lord Byron (6, making arrangements, talking of a calamity in her family that has caused her to neglect everything else, troubles with Lady Lovelace ("...she just vegetates..."), another fragment talking of Lord Byron ("...He is the best man, I think I may say, that I have ever known, and the more his powers are called forth, the more his character will be generally be appreciated... He is very glad to be released from the proposed voyage to St Petersburg, and will I hope enjoy a little rest on the home station at Portsmouth..."); Caroline Norton ("...I send my

'doggerel' – it amused me to write it..."); Mary Seward (7, including some verses); and others such as George du Maurier; Richard Owen (returning a book); Charles Eastlake; Edwin Landseer (4, regarding the 'Spanish Lady'); David Wilkie; John Hayter (2, with sketches); and much else, some annotations, index titled 'British Artists' on blue paper and sheet of blotting paper at front, c.148 leaves (some blank, some excised), half maroon roan gilt, decorative spine gilt stamped 'Autographs' and 'Authoresses/ Artists/ &c.', worn, 4to (235 x 280mm.), [nineteenth-century]

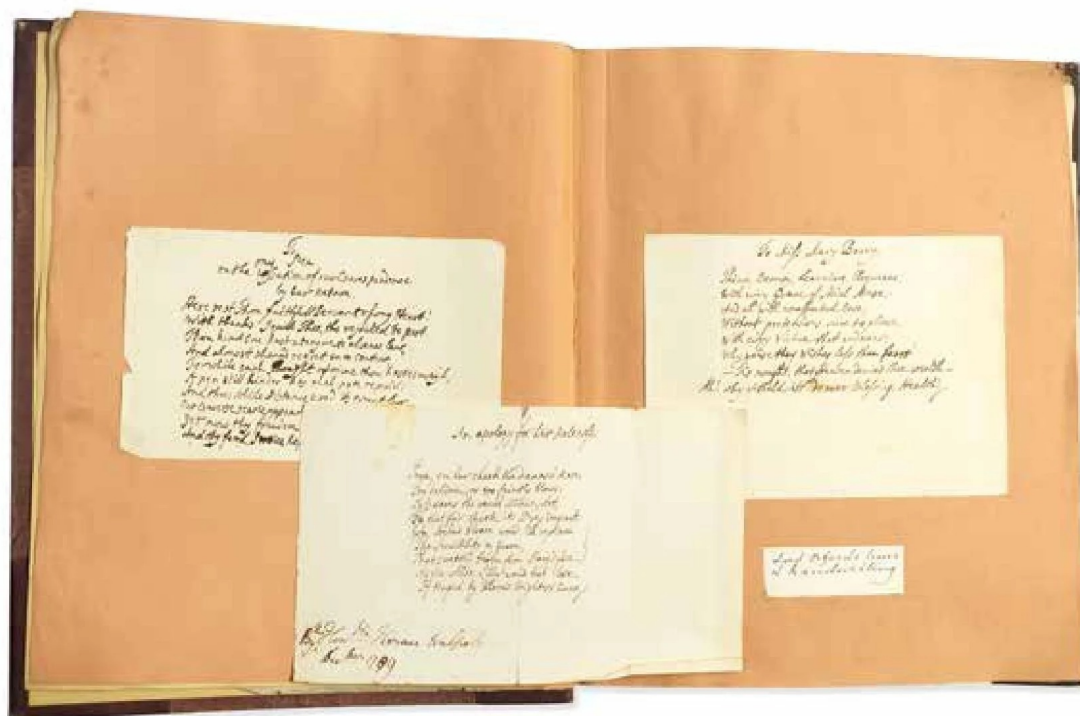
£4,000 - 6,000

'I SEND MY DOGGEREL – IT AMUSED ME TO WRITE IT': LADY LEWIS' COLLECTION OF WOMEN WRITERS.

As well as a wide correspondence, including comments on Lord Byron from his wife, the album also includes a printed notice, dated January 1845: 'M. & A. Berry are happy in the occasion of this new year to offer their sincere thanks to all the numerous body of distinguished friends, affectionate intimates, and entertaining companions, by whose aid and assistance they have passed the last twenty years of their lives... on a much smaller scale, an attempt will still be made to combine octogenarian cheerfulness, with the valued society of such as may be disposed to allow themselves to assist the OLD FIRM'.

Provenance

Lady Maria Theresa Lewis (née Villiers) (1803-1865); her son Sir Thomas Villiers Lister (1832-1902); thence by descent.



55 •

ALBUM - WRITERS & SCIENTISTS

Album of over 150 autograph letters from eighteenth and nineteenth-century writers, scientists, and other notables, from the collection of Lady Maria Theresa Lewis (née Villiers) (1803-1865), to Lady Lewis, Mary Berry and others, some loose, including:

Horace Walpole, three autograph poems, the first titled "To/ My Pen/ on my cessation of our correspondence/ by her...", 10 lines beginning "Here rest thou faithful servant of my heart!", signed "O", one page, affixed to an album leaf, 98 x 160mm.; the second "To Miss Mary Berry", 8 lines beginning "Thine Beauty, Learning, Eloquence/ With wry Grace of social sense...", one page, affixed to an album leaf, 115 x 165mm.; the third titled "An Apology for her paleness", 9 lines beginning "True, on her cheek the damask Rose/ Too seldom, or too faintly blows...", signed beneath "By the Honble Horace Walpole/ December 1789", one page, loose, 120 x 194mm.

Johann Wolfgang von Goethe, two-line couplet from *Angedenken an das Liebe* ("Angedenken an das Liebe/ Glücklich! Wenn's lebendig bliebe!"), signed beneath ("Goethe"), one page, 100 x 170mm., Weimar, March 1826; presented on an album leaf with a printed notice of his death

Edward Gibbon, unpublished autograph letter signed ("E.Gibbon") to Horace Walpole, thanking him for his "...elegant and entertaining present..." [Walpole's *Anecdotes of Painting*] and complimenting him on the contents, 2 pages, 4to (216 x 185mm.), Sheffield Place, 22 October 1780

Charles Babbage, two autograph letters signed ("C. Babbage") to Mrs Lister, the first an invitation "...Lady Lovelace, Faraday and a few friends are coming to drink tea with me...", the second on the difficulties of translating his *On the Economy of Machinery and Manufacturers* into Spanish ("...they have adopted a very curious arithmetic...") and sending her a book, 2 pages, the second letter affixed to the second leaf of the first, 8vo, Dorset Place, 2 May and February/March 1836

With many others including: Sheridan (regarding a legacy left by Edward Drakeford); Walter Scott (introducing Major Price Gordon); Sara Coleridge ("I am in sorry and anxiety now about dear Mr

Wordsworth" March 1850); Thomas Moore; Thomas Talfourd; George Grote (2); James Mackintosh (3); Macaulay (4); Francois Guizot; Robert Ker Porter (2, regarding collection of rare seeds of the vegetable cow or Palo de Vaca "when an incision is made in the bark, the milk flows very rapidly"); Joseph Dalton Hooker (2); William Empson (3, "glad to kill a fatted calf for Macaulay on his return"); Robert Bunsen (2); Alexander Humboldt (autograph envelope addressed to George Cornewall Lewis); William Rowan Hamilton; Humphry Davy ("...The analyses have been made by Mr Faraday the operator of the Royal Institution upon whose accuracy Sir H. Davy can depend..."); John Horne Tooke (receipt for *The Diversions of Purley*); William Harrison Ainsworth; archaeologist A.H. Layard; the Duke of Wellington; Robert Southey (to Henry Taylor, "...I danced a solo round my room on Saturday upon writing end of the Second Volume...", October 1833); William Wilberforce (2, one sending an autograph); Frederic, Lord Leighton

Group of correspondence to and from Mary Berry, including John Wilson Croker (anxious to know why she had not included Horace Walpole's "Miscellaneous Antiquities" in the *Works*, "...I presume they were omitted for some good reason which if it lingers in Miss Berry's memory I should be anxious to know..."); R.D. Sharp (regarding the "charlatan" Dr James Graham, "...he puffs his 'Celestial Bed' as the altar of health..."); Joseph Wolfe (listing places on his travels and wishing to talk about Jesus and the "...restoration of the Jews to their own land..."); Thomas Hope (asking for the return of his notebook); Benjamin Constant (3, in French); William Roscoe (2, discussing the four volumes of Madame du Deffand's letters, his visit to the real Castle of Otranto, offering fulsome praise of Horace Walpole); Mary Berry (2); two-page manuscript account, in French, on reading Mary Berry's works, published in Lady Lewis's *Extracts*, under the title 'Criticisms by M. Benjamin Constant' (Vol.3, p.375-376), with pencil annotations for the printer, etc.; interspersed with portrait prints and annotations by Lady Lewis, index titled 'Authors' on several loose pages of blue paper at front, c.300 leaves (some blank, some excised), half maroon roan gilt, decorative spine gilt stamped 'Autographs', worn, 4to (235 x 280mm.), [late eighteenth-/nineteenth-century]

£30,000 - 50,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

FINE BOOKS AND MANUSCRIPTS | 47

LADY LEWIS' ALBUM OF GREAT WRITERS INCLUDING HORACE WALPOLE'S VERSES ADDRESSED TO MISS MARY BERRY.

All three verses by Horace Walpole come from the collection of Mary Berry, and were published in Lady Theresa Lewis' *Extracts of the Journals & Correspondence of Miss Berry from the year 1783-1852*, Vol.1, pp.155-156, 429. The first verses "To Miss Mary Berry" and "An Apology for her Paleness" were part of an exchange in verse between Mary Berry and Horace Walpole in 1788. "To My Pen" was written in December 1793 when 'this active correspondence closed between Lord Orford and the Miss Berrys' (Lewis, p.429). Walpole became attached to Mary and her sister Agnes (in his opinion 'the most perfect creatures of their age') when their family moved to Twickenham and he soon established them in Little Strawberry Hill. Walpole began an intimate correspondence with the sisters, referring to them his 'twin wives' (even calling his letters to them 'bigamy letters'). Mary, however, was his particular favourite: '...Within weeks 'Albion's old Horace' was exchanging verses of high-flown compliment with her. According to a story passed on by Macaulay and Thackeray among others, Walpole offered marriage to both sisters in turn, but Mary herself denied this. The relationship appears to have been one of amiable badinage and warm affection laced by a characteristic sexless flirtation on Walpole's side...' (Charles Kent & Pat Rogers, *ODNB*). On his death in 1797, Walpole bequeathed his literary manuscripts to the Berry sisters and, although her father was named as editor, it was Mary who edited the posthumous collection of *The Works of Horatio Walpole, Earl of Orford*, published in five volumes in 1798, drawing from items in her own collection. She has, until recently, lived in the considerable shadow of Horace Walpole but increasingly '...scholars have now drawn attention to her letters and journals, for the light they throw on women's history...' (*ODNB*).

Provenance

Lady Maria Theresa Lewis (née Villiers) (1803-1865); her son Sir Thomas Villiers Lister (1832-1902); thence by descent.

56

BYRON (GEORGE GORDON, LORD)

Autograph letter signed ("Brn"), to John Murray ("Dear Sir"), thanking him for sending the sheets of "...the "Intercepted etc." which is a greater kindness than things of more importance would be...", and asking him if he attends to the printing, going on to speak of "...the wrath of the Courier..." and the proposed motion in the house, stating "...depend upon it – they shall not quell me into apology or submission...", docketed "1814 Feby 13th" and "Jany 21/ Augustus de Stael", manuscript note tipped onto third page "This was addressed to Mr Murray by Lord Byron at the time there was a threat to arraign him for the libel in the lines addressed to the Princess Charlotte, beginning "Weep, Daughter, of a Royal Line" and the injunction in the letter to Mr Murray has reference to that threat", integral address panel, 3 pages on a bifolium, remains of red wax seal, dust-staining, remains of guard where previously mounted, 8vo (185 x 117mm.), [n.p.], 13 February [1814]

£4,000 - 6,000

'THEY SHALL NOT QUELL ME INTO APOLOGY OR SUBMISSION': BYRON EMBROILED IN A ROYAL SCANDAL – A NEWLY DISCOVERED UNPUBLISHED LETTER TO HIS PUBLISHER.

The note of explanation attached to Byron's letter refers to the furore in the press and the government stirred up by the re-publication of his *Sympathetic Address to a Young Lady*, penned two years earlier. He was responding at the time to a quatrain published in the *Morning Chronicle* on 6 March 1812, which commented on a recent incident at Carlton House. The incident in question took place at a dinner on 22 February 1812, at which the Prince Regent quarrelled with Lord Lauderdale over the unfavourable response from Lords Grey and Greville to his suggestion made to the Duke of York that

there should be a united administration. It is said he abused them in such violent language that a teenage Princess Charlotte, upset by the abandonment of her father's Whig supporters in favour of the Tories, dropped her head and burst into tears, upon which the Prince ordered the ladies from the room. It was common knowledge that the Princess's childhood had been a difficult one, with her parents separated and on terms of mutual loathing (see lot 51).

Byron's anonymous lines appeared on 7 March 1812:

*WEEP, daughter of a royal line,
A Sire's disgrace, a realm's decay;
Ah! Happy if each tear of thine
Could wash a Father's fault away!*

Two years later, in February 1814, 'either out of mere bravado or in an access of political rancour', the incident was brought up once again when the lines were reprinted with *The Corsair* in the *Morning Chronicle*, this time under Byron's own name and dedicated to Thomas Moore to whom the verses had been previously wrongly attributed. The publication led to vitriolic attacks on Byron and his friends in *The Courier*: '...Few of our readers have forgotten the disgust which this address excited. The author of it, however, unwilling that it should sleep in the oblivion to which it had been consigned with the other trash of that day, has republished it...'. The following day they continued their attack '...Lord Byron... has discovered and promulgated to the world in eight lines of choice doggerel, that the realm of England is in decay, that her Sovereign is disgraced, and that the situation of the country is one which claims the tears of all good patriots...'. This continued in similar vein throughout the greater part of February and March. Whilst Byron spoke lightly of the assaults, it is evident they annoyed him. On the 11th he wrote at length to Lady Melbourne on the press frenzy '...lampoons of all description, some good, and all hearty, the Regent (as reported) wrath... the *Morning Post* in hysterics; and the *Courier* in convulsions of criticism and contention... Did you know anything like this? At a time when peace and war, the Emperors and Napoleons... are trembling in the balance, the Government can devote half their attention... day after day, to 8 lines, written two years ago...'. His journal entry for 18 February on his return from Nottinghamshire notes: '...On my return I find all the newspapers in hysterics, and town in uproar... They are daily at it still;- some of the abuse good, all of it hearty. They talk of a motion in our House upon it – be it so...'.

This unpublished letter sits between correspondence from Byron to his publisher John Murray dated 12 February 1814 (Rowland E. Prothero, *The Works of Lord Byron: Letters and Journals*, 1899, Vol. 3, p.35, no.406), and another of the 14 February (Prothero, p.35, no.407) in which he refers to our letter sent on the 13th ('... Before I left town yesterday, I wrote you a note, which I presume you received...'). On the 12th he requested Murray send Lady Holland a volume of the *Intercepted Letters* (a reference to *Letters and Dispatches of the Generals, Ministers etc., at Paris, to the Emperor Napoleon, at Dresden; Intercepted by the Advanced Troops of the Allies in the North of Germany*) which, according to our letter, he had received by the next day, and complains of Murray's suppression of the verses whilst he was away. His note of the 14th continues the conversation begun in our letter: '...I can have no objection to your stating, as distinctly and publicly as you please, your unwillingness to publish them, and my own obstinacy upon the subject...'. It is not known how the letter reached the collection, but it could have been either a gift from Mary Berry or from a friend who knew of Lady Lewis' passion for collecting.

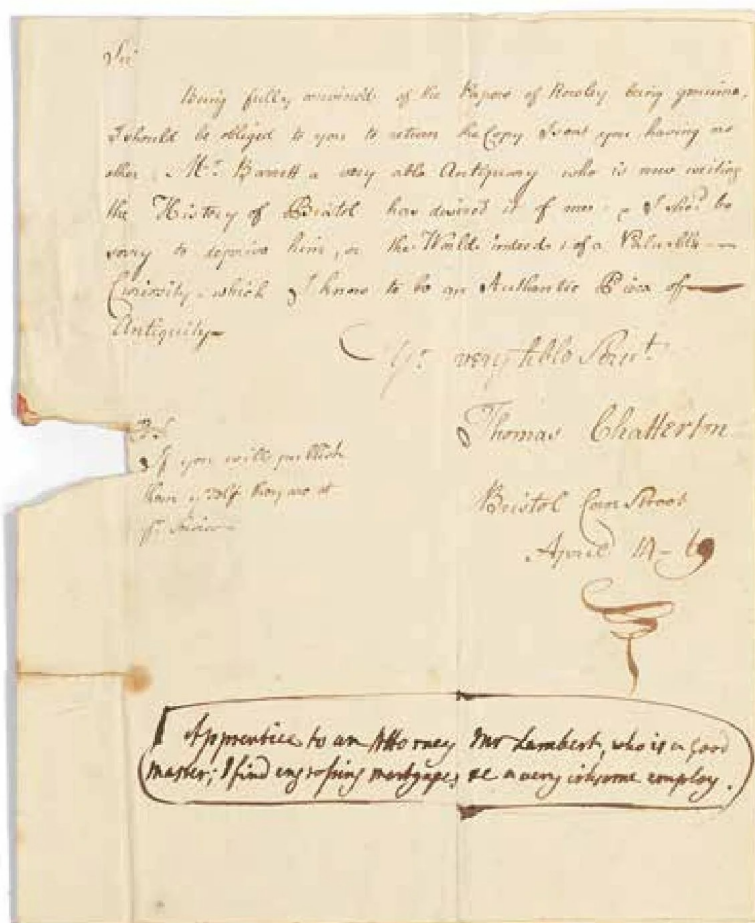
Provenance

Lady Maria Theresa Lewis (née Villiers) (1803-1865); her son Sir Thomas Villiers Lister (1832-1902); thence by descent.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

It is too late to unde - and
do not ~~you~~ - by any ~~themselves~~
or omission - compromise
me in any manner - for in
that case - we should have
to be ~~himself~~ - which perhaps
you don't much mind. -

yes but
Yours
—



57

CHATTERTON (THOMAS)

Series of autograph letters between Thomas Chatterton (1752-1770) and Horace Walpole (1717-1797), comprising Chatterton's requests for the return of his Rowley manuscripts, and Walpole's unsent reply, the last known letters from this correspondence in private hands:

i) Autograph letter signed ("Thomas Chatterton"), to Horace Walpole ("Sir"), requesting he return his manuscripts, beginning "Being fully convinced of the Papers of Rowley being genuine, I should be obliged to you to return the Copy I sent you, having no other Mr. Barrett a very able Antiquary who is now writing the History of Bristol has desired it of me & I sh^d be sorry to deprive him, or the World indeed of a Valuable Curiosity which I know to be an Authentic Piece of Antiquity...", with two desperate postscripts "If you will publish them I sh^d be very glad to see it" and "Apprentice to an Attorney Mr Lambert, who is a good master; I find engrossing mortgages etc a very irksome employ", integral address panel "For/ Horace Walpole Esq/ Arlington Street/ London", postmarked Bristol 17 April, docketed "Let: 2d", one page on a bifolium, dust-staining, remains of red wax seal, seal tear with loss not affecting text, 4to (198 x 162mm.), Corn Street, Bristol, April 14 [17]69

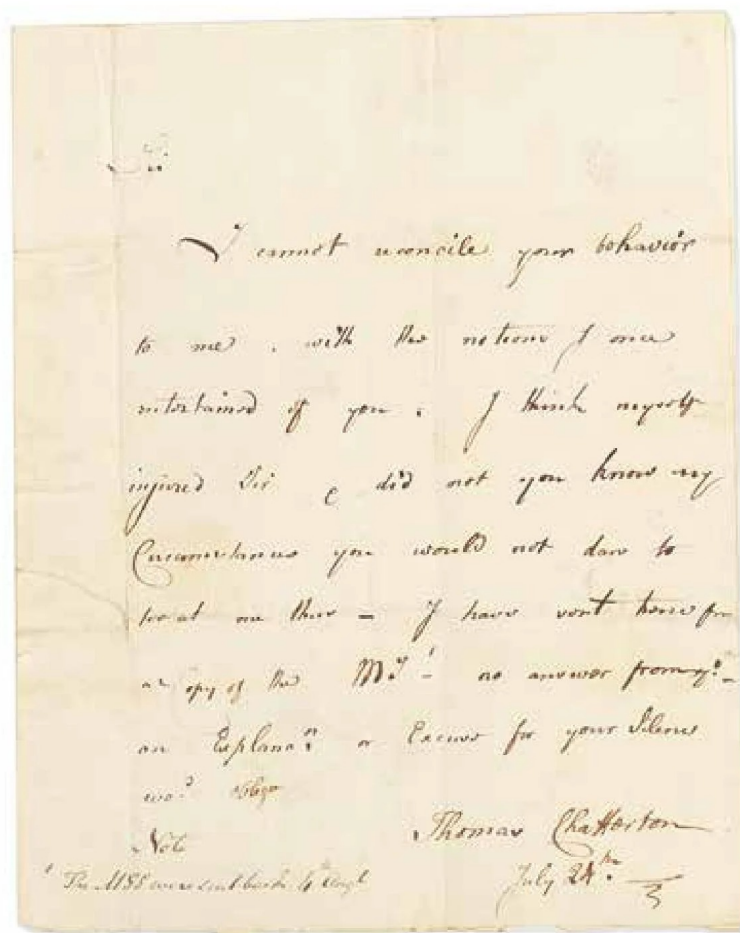
ii) Autograph letter signed ("Thomas Chatterton"), to Horace Walpole ("Sir"), "I can not reconcile your behavior [sic] to me, with the notion I once entertained of you. I think myself injured Sir & did not you know my circumstances you would not dare to treat me thus. - I have sent twice for a copy of the MSSs - no answer from you - an explanation or excuse for your Silence would oblige...", docketed by Walpole at foot, further note at foot "Note/ The MSS were sent back 4th Augt", integral address panel "Mr Hor. Walpole/ Arlington Street/ London", docketed "Let: 3d", one page on a bifolium, watermark, dust-staining, ink blots, seal tear with loss not affecting text, 4to (202 x 160mm.), [n.p.], 24 July [1769]

iii) Autograph draft letter signed ("Hor Walpole"), to Thomas Chatterton ("Sr"), an unsent letter writing in the strongest terms, beginning "...I do not see, I must own, how those precious MSS of which you have sent me a few extracts, should be lost to the world by my detaining your letters..." and querying why Chatterton has not retained the original to make copies, questioning the credentials of the so-called antiquary Mr Barrett ("...who... cannot know much of antiquity if he believes in the authenticity of those papers..."), and asking further questions as to the age of the original and professing to have found no record of Rowley or "...the poetical monk, his ancient predecessor...", furthermore suspicious that the poetry is "...so resembling both Spencer & the moderns & written in a metre invented long since Rowley...", and that "...For myself, I undoubtedly will never print those extracts as genuine...", and accusing him of either trying to lure him into a trap, thus "...entertaining yourself at my expense...", or having the poor judgement to think the pieces ancient, with a later postscript ("N.B. The above letter I had begun to write to Chatterton on his redemanding his MSS, but not choosing to enter into a Controversy with him, I did not finish it, & only folding up his papers, returned them. Hor Walpole"), pencilled docket "Vol. 4. 237/ Printed", two pages on a bifolium, dust-staining particularly at edges, creased at folds, 4to (234 x 188mm.), [n.p.], n.d. but probably August 1769]

iv) Manuscript visiting card of Lady Lyttleton, reused by Walpole to note the return of Chatterton's manuscripts on 4 August ("To Mr Thomas Chatterton in Corn Street Bristol. The two mss sent Aug. 4. 1769"); "Lady Lyttleton present hir [sic] comts to Mr Walpole and Returns Manny thanks for the Honour of his Enquires" on recto, dust-staining, marks and ink blots, 12mo (64 x 94mm.), August 1769

£100,000 - 150,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



'CONVINCED OF THE PAPERS OF ROWLEY BEING GENUINE... A VALUABLE CURIOSITY WHICH I KNOW TO BE AN AUTHENTIC PIECE OF ANTIQUITY': A major rediscovery of letters from Thomas Chatterton to Horace Walpole, the last remaining of their correspondence still in private hands.

Thomas Chatterton, Wordsworth's 'marvellous boy, the sleepless soul that perished in its pride', has become a cult figure, the subject of debate and conjecture from the moment of his untimely death by his own hand at the age of seventeen in a London garret, impoverished and surrounded by scraps of his own writings. Unknown in life, in death he became the ultimate tragic romantic hero, inspiration to the Romantics and Pre-Raphaelites and inspiring numerous novels, poems, plays, an opera by Leoncavallo and of course, Henry Wallis' famous painting of 1856. Coleridge wrote a monody to him, Southey and Cottle edited Chatterton in 1803, Shelley mentioned him in *Adonais*, Keats dedicated *Endymion* to him, and his writing, seen as prefiguring the Romantic movement, was praised by Byron, Scott, Rossetti and Browning who considered him a genius. '...At the same time, critics all but forgot him. Chatterton was condemned as a literary forger and, by a perverse logic, all his writings became fraudulent. Only recently has Chatterton begun to assume his rightful and important place in the English literary tradition. In a shockingly brief career he none the less gave voice to an unparalleled range of literary possibility. From the obsessive, lost world of Thomas Rowley to the immediate blood-red savagery of political satire, Thomas Chatterton showed what could be done...' (Nick Groom, *ODNB*).

Letters by Thomas Chatterton are exceptionally rare and very few have come to auction. The present letters are a significant addition to

the ten or twelve complete Chatterton autograph letters, written in the space of only two years from 1768 to 1770, known to survive. Of all the recorded letters, over half are thought lost or known only by fragments or copies, which makes the survival of our letters all the more remarkable. Our letters form part of a short exchange lasting just five months, from 25 March to 4 August 1769, which was fated to cause Horace Walpole embarrassment and unhappiness for the rest of his life and coloured his reputation in the eyes of posterity. The Chatterton/Walpole correspondence included in *The Complete Works of Thomas Chatterton*, edited by Donald S. Taylor (1971) and in the Yale edition of Walpole's *Correspondence* online consists of ten letters in all, seven from Chatterton to Walpole (including two dated 14 April 1769 which were unsent and are variations of ours of the same date) and three from Walpole, one of which is thought destroyed. Not only do the present letters, two from Chatterton and one from Walpole, complete the known correspondence between them, they are believed to be the last letters from the correspondence remaining in private hands.

Chatterton first approached Walpole on 25 March 1769, sending him extracts from 'several Curious Manuscripts'. These were the so-called Rowley manuscripts, purporting to be a prose discourse on the rise of painting in England, written by a fifteenth-century monk, Thomas Rowleie, carried out under the patronage of Sir William Canynge, a celebrated mayor of Bristol, but actually composed and forged by Chatterton himself on medieval parchment found in the muniments room of St. Mary Redcliffe in Bristol. Walpole responded courteously and enthusiastically three days later asking him if he could see more of Rowley's poems. Chatterton duly obliged, sending further verses and an account of his circumstances on 30 March. On hearing of his impoverished background, Walpole's suspicions were

5

Vol. 4, 237
Pamphlet

I do not see, I must own, how those precious Mss. of which
 you have sent me a few extracts, should be lost to the World, by my
 retaining your Letters. Do the originals not exist, from which you say
 you copied yr extracts, & from which you offered me more extracts?
 In truth by your first Letter I understood that the originals themselves
 were in your possession by the free & voluntary offer you made me of
 them, & which you know I did not choose to accept. If Mr Barrett (who
 give me leave to say cannot know much of antiquity if he believes in the
 authenticity of those papers) intends to make use of them, would he not be
 better to have recourse to the originals, than to the slight fragments
 you have sent me? you say, Mr, you know them to be genuine; pray
 let me ask again, of what age are they? & how have they been trans-
 mitted? In what book of any age is there mention made either of
 Rowley or of the poetical Monk, his ancient predecessor in such pure
 poetry? poetry, so resembling both Spenser & the moderns, & written in
 metre invented long since Rowley, & longer since the Monk wrote. I doubt
 Mr Barrett himself will find it difficult to solve these doubts.
 For myself, I undoubtedly will never print those extracts as genu-
 ine, which I am far from believing they are. If you want them, Mr,
 I will have them copied, & will send you the copy. But having a little suspicion

aroused, and he showed the poems to Thomas Gray and William Mason who recognised them immediately as modern forgeries. Not knowing whether Chatterton was attempting to extort money from him or was just a precocious sixteen-year-old playing an elaborate hoax to bring him into public ridicule, he replied a few days later, around 4th April, with what he later claimed was a kindly letter suggesting that he knew the manuscripts were not authentic, and that he should return to his studies and continue in his profession. This letter has not been traced and it is believed Chatterton may have destroyed it in anger. Chatterton quickly wrote back on 8th April (a 'peevish letter' according to Walpole) to assure him of their authenticity and threatening to destroy all his 'useless lumber of literature'.

Our first letter from Chatterton to Walpole, in which he demands the return of the papers for the first time, is dated 14 April (*Correspondence*, Vol.16, p.116), and is the shortest of three existing versions, two of which, marked 'Never Sent', show that a longer and more controversial letter was first intended: one in Chatterton's hand (BM Add. MS 5766B, f.48), the other in the hand of William Barrett, an antiquary of Bristol and collaborator of Chatterton (BM Add. MS 5766B, f.50) which was evidently written in Chatterton's presence. There is then a gap of some three months in the correspondence. Scholars have debated at length as to the reason for the delay in Walpole's response. Maybe Walpole had mislaid the papers or had simply forgotten to reply, but he later put the delay down to his preparations for an imminent journey to Paris. When he returned from Paris at the end of July, Chatterton's letter dated 24 July, the second in our series and the last he wrote to Walpole, was waiting for him (*Correspondence*, Vol.16, p.116). This letter, wherein Chatterton claims to have written twice to ask for the return of the manuscripts (although only one request survives) was considered by Walpole as

'...singularly impertinent. He demanded his poems roughly; and added that I should not have dared to use him so ill, if he had not acquainted me with the narrowness of his circumstances...' (E.W.H. Meyerstein, *A Life of Thomas Chatterton*, 1930, p.266). He responded with our final letter, undated but written sometime between his return from Paris on 27 July and 4 August, when he said he returned the manuscripts (*Correspondence*, Vol.16, p.117). It was never sent – at first Walpole claimed he had burnt it fearing that Chatterton might print it and use it against him and merely wrapped up the poems and letters, without taking a copy of either 'for which I am now sorry' and returned them forthwith – but it later resurfaced amongst his papers and was included in Vol.IV of his *Collected Works*: '...It is the restrained letter of an incensed eighteenth-century public man, alive to imposition, but quite justified...' (Meyerstein, pp.267-268). There was, according to Taylor, '...no evidence of chicanery behind this discovery of a letter previously thought to be burnt; it was clearly a lapse of memory...' (*Complete Works*, p.999). The exact date that Chatterton's manuscripts were returned has also been the subject of much debate among scholars - theories ranging from 4 August, as given in Mary Berry's *The Works of Horace Walpole, Earl of Orford* of 1798, to 11 October. Walpole stated that he had packed up the pages and returned them on his return from France, which Meyerstein believes was later than Walpole remembered, possibly around 11 October. The existence of our visiting card bearing a note by Walpole stating clearly "The two mss sent Aug. 4. 1769", shows that Mary Berry had taken her information direct from the primary source. Its discovery means that speculation on this particular point can now be finally put to rest.

Brooding over the perceived wrongs afforded him by Walpole, Chatterton penned some savage lines intending to send them to Strawberry Hill but was dissuaded from doing so by his sister. The

To Mr Thomas Chatterton
in Corn Street
Bristol.

The two MS sent Aug. 4. 1769.

H. Walpole

lines begin 'Walpole! I thought not I should ever see So mean a heart as thine has proved to be...' and makes reference to Walpole's own deception, that of the authorship of *The Castle of Otranto* (see lot 61) - '...Say, didst though ne'er indulge in such Deceit? Who wrote Otranto?... But I shall live and stand by Rowley's side - when Thou art dead and damned' (John Dix, *The Life of Thomas Chatterton*, 1837, p.264). Chatterton's biographers make much of this: '...Mr Walpole, who had himself attempted to deceive the world, could not bear than one so humble as Chatterton should deceive him...' (Dix, p.88). Others declare that Walpole in this case was proceeding with caution and with good cause. He was only too alert to the possibility of being duped, well-remembering the furore surrounding a fake letter he himself had written three years earlier to Jean-Jacques Rousseau purporting to be from Frederick, King of Prussia and offering him asylum. This *jeux d'esprit* had sparked a very bitter and public quarrel between Rousseau and David Hume (see lot 59).

After this correspondence, Chatterton moved to London and supported himself by miscellaneous journalism mostly for *Town and Country Magazine*, and took this opportunity to write several satirical attacks on Walpole, thinly disguised as Baron Otranto or Horatio Otranto. By the end of August 1770, at the age of seventeen, however, Chatterton was dead, a tragic end for this brilliant but unstable character. With his death, the Thomas Rowley poems took on a new interest for the literati. Walpole entered the controversy in 1777 when he mentioned in the *Monthly Review* that he had already seen the poems and thought they were forgeries. This led George Catcott, a Bristol antiquarian, who believed implicitly in the authenticity of the manuscripts, to accuse Walpole, the heartless aristocrat, of single-handedly driving the impoverished and youthful genius to despair and suicide. The issue rumbled on for several years afterwards with Walpole forced to justify his contact towards

Chatterton, firstly in *A Letter to the Editor of the Miscellanies of Thomas Chatterton*, printed privately at Strawberry Hill in 1779 and then, in 1782, a public version printed in four instalments in the *Gentleman's Magazine*. Whatever his motives for rejecting Chatterton's approaches, Walpole later wrote of his admiration for Chatterton's writing: '...He had generally genuine powers of poetry; often wit and sometimes natural humour... He was an instance that a complete genius and a complete rogue can be formed before a man is of age...' (Walpole to Mason, 24 July 1778, Meyerstein, p.282).

Although the whereabouts of the originals has, until now, remained unknown, the text of our letters has been widely published, firstly in Mary Berry's *The Works of Horace Walpole, Earl of Orford*, 1798, Vol.4, p.236-238, and in several collections and biographies thereafter, including *The Complete Works of Thomas Chatterton* (Vol.1, pp.274-275, 340, 376), E.W.H. Meyerstein's seminal *A Life of Thomas Chatterton*, 1930, pp.263-264, and the most recent Yale edition of Walpole's correspondence (*Horace Walpole's Correspondence*, Vol.16, pp.115-118). The writer Mary Berry inherited the letters direct from Horace Walpole and therefore was able to refer to the originals in her possession for the publication. They then disappeared from view, passing into the collection of Lady Maria Theresa Lewis (née Villiers) (1803-1865), in whose family they have remained until now.

Provenance

Horace Walpole (1717-1797); Mary Berry (1763-1852); Lady Maria Theresa Lewis (née Villiers) (1803-1865); her son Sir Thomas Villiers Lister (1832-1902); thence by descent.

HAMILTON (SIR WILLIAM)

Three autograph letters signed ("Wm. Hamilton") to Perkin Magra, HM Consul General at Tunis; the first long detailed letter drawing his attention to the Venetian news which "...Lord Nelson is so good as to forward to you...", speaking at length on the "Barbary Cruizers" and repeating General Acton's response to his own letter regarding the "...misery of His Sicilian Majesty's subjects in captivity at Tunis..." and attempts to prevent sailors abandoning their vessels at the "...suspicion of a Turk...", referring to Lord Nelson ("...who continues to live with us...") and his letter to him, feeling the Sicilian Royal Family is no longer in immediate danger and may soon return to Naples ("...Ld Nelson will have such a Maritime force as will be able to distress the new Neapolitan Republic greatly..."), expressing a wish to return to England ("...as my health suffers and I am at my time of life driven from a comfortable house..."), speaking of his "great misfortune" ("...eight cases of the best of my vases cast away in the Colossus and I fear lost irrecoverably – they contained the cream of my collection & you know how extraordinary & complete that collection was. I have here on board a Transport my best pictures & some other cases of vases but the French have got the furniture of my houses..."), integral address panel, remains of red wax seal; another expressing his wish to leave for home but for the fact that "...Lord Nelson on whom the whole safety of their Sicilian Majesties and these Kingdoms depend... is ignorant both of the French & Italian languages & of the customs of these countries...", giving news of military activities, hoping Magra can recover a vessel taken by the Tunisians, sending Lady Hamilton's assurance of the safety of his family left in Sicily; the next asking him to show Nelson's letter personally to the Bey, giving further news of the fleet ("...it is a very critical moment to us in the Mediterranean..."), celebrations for the King's birthday ("...we have a table of 100 covers..."), on putting duty over "private affairs", reassuring him his daughters and friends are well; an undated letter ("Thursday 2 o'clock") to an unknown recipient (possibly Magra) enclosing a despatch from Lord Keith; note in third person introducing Professor Aldini from Bologna (whose work on 'galvanism' influenced Mary Shelley when writing *Frankenstein*) to Dr Letsom, 16 pages, *light dust-staining and creases, filling holes, seal tear to first letter, three folio (320 x 200mm.), the rest smaller*, Palermo, 17 March to 4 June 1799, Piccadilly, 2 December 1802 (5)

£3,000 - 5,000

'ON WHOM THE WHOLE SAFETY OF THEIR SICILIAN MAJESTIES AND THESE KINGDOMS DEPEND': SIR WILLIAM HAMILTON ON NELSON AND THE WRECK OF THE COLOSSUS.

These letters were written from Hamilton's exile in Sicily during a particularly stressful period when Nelson was attempting to bring the Barbary corsairs into the anti-French coalition. Using Magra the British consul at Tunis, Nelson hoped to establish good diplomatic relations with the Bey of Tunis. In a letter of 17 March, which Hamilton alludes to in our letter to Magra of the same date, he called the French 'the enemies of God and His Holy Prophet...' (John Sugden, *Nelson: The Sword of Albion*, 2012, pp.204-207). In our letter of 14 April 1799, Hamilton urges Magra to do all he can to "...recover the vessel with corn for Malta that was taken by the Tunisians...", referring to Nelson's request to Magra of the same date (this letter sold in these rooms, 18 June 2014, lot 147). '...These diplomatic successes, almost unknown to Nelson biographers, made a significant difference to Malta and Italy... Relations between Britain and Tunis remained unsteady... Magra felt so unsafe that he dissuaded his family from coming out to join him in Tunis' (Sugden, pp.207-208).

Amongst the diplomatic news and negotiations, a more personal side of Hamilton is revealed in these letters. He expresses his great sorrow at the loss of his collection of antiquities ("the cream of my collection"), lost when HMS *Colossus* was wrecked off the Scilly Isles in December 1798. It was, in fact, his second collection of vases, the first having been sold to the British Museum. Fortunately Tischbein had recorded the collection for posterity and two thirds of the collection were salvaged from the wreck. Not only that, on his return to England, Hamilton discovered that many of the cases that contained his best pieces had been left off the *Colossus* by mistake and he was able to sell the remainder of his vast collection to Thomas Hope for £4,000 in 1801. He also reports here that, whilst his best vases were lost on the wreck, the rest were with paintings on a British transport in the harbour at Palermo. The paintings reached England safely and were sold by Christie's in March and April 1801.

Having endured that disappointment, and after some 35 years as British Ambassador to the court of the King of Naples and Sicily, Hamilton admits to feeling weary and wishes to return to England. He demonstrates some sympathy with Magra, also on foreign soil, who has left his family in Sicily for safety. Duty, however, takes precedent over his "private affairs" and he feels bound to remain in Sicily for the time being where Nelson, he says, needs his support, not least to navigate the language and customs of the country.

Provenance

Lady Maria Theresa Lewis (née Villiers) (1803-1865); her son Sir Thomas Villiers Lister (1832-1902); thence by descent.

HUME (DAVID)

Series of four rediscovered autograph letters to Horace Walpole from Scottish philosopher David Hume (1771-1776), speaking of his infamous argument with Jean-Jacques Rousseau, justifying the publication of his account and distancing himself from Walpole's 'King of Prussia letter', comprising:

i) Autograph letter signed ("David Hume") to Horace Walpole ("Dear Sir"), recounting how he has received a letter from D'Alembert "... who tells me, that, on receiving from me an account of my affair with Rousseau, he summon'd a meeting of all my literary friends at Paris..." who all agreed, contrary to his own opinion, that he should give a public statement "...especially after receiving the last mad letter... it is of great importance for me to justify myself from having any hand in the letter from the King of Prussia... I am collecting all the original pieces and shall connect them by a concise narrative...", ending by asking for Walpole's letter and Rousseau's answer, integral address panel, docketed in ink and pencil, *one page on a bifolium, dust-staining, creased, seal tear, remains of red wax seal, 4to (226 x 185mm.)*, [n.p.], "Saturday Forenoon" [but Saturday 26 July 1766, dated from Walpole's reply of that day, according to *Correspondence*, p.24]

ii) Autograph letter signed ("David Hume") to Horace Walpole ("Dear Sir"), regarding the account of his "...rupture with Rousseau..." to be published by his friends (*Exposé succinct de la contestation qui s'est élevée entre M. Hume et M. Rousseau*, published at Paris in October 1766), notifying him that he has included Walpole's letter "... justifying my innocence with regard to the Prince of Prussia's letter...", and his reluctance to publish but "...my antagonist had wrote Letters of Defiance against me all over Europe, and said, that the Letter he wrote me was so confounding to me that I would not dare to show it to any one without falsifying it... my Silence might be construed into a Proof of Guilt...", mentioning that the book will probably be soon in London, docketed in pencil, *2 pages on a bifolium, dust-staining, creased at folds, 4to (228 x 185mm.)*, Edinburgh, 30 October 1766

iii) Autograph letter signed ("David Hume") to Horace Walpole ("Dear Sir"), on the publication of his "...Narrative of this ridiculous Affair between Rousseau & me...", objecting to D'Alembert writing in his appendix that the King of Prussia's letter was cruel, possibly because Walpole is a friend of his enemy Madame du Deffand, and that passages in the narrative that mention Walpole have been "...altered in translation, and rendered much less obliging than I wrote them...", assuring him that his original words will be restored in the edition printed in London, docketed by Walpole on reverse "Recd Nov. 8th 1766.", *2 pages on a bifolium, dust-staining, frayed, creased at folds, some small holes, 4to (228 x 185mm.)*, Edinburgh, 4 November 1766

iv) Autograph letter signed ("David Hume") to Horace Walpole, a long letter explaining why he felt it necessary to reluctantly consent to the publication ("...I am as sensible as you are of the ridicule to which Men of Letters have expos'd themselves, by running every moment to the Public, with all their private Squabbles and Altercations... My antagonist, by his Genius, his Singularities, his Quackery, his Misfortunes & his Adventures had become more the subject of general Conversation in Europe... than any person in it... How else could it have happened that a Clause of a private letter which I wrote somewhat thoughtlessly to a private Gentleman at Paris, should in three days time have been the only subject of Conversation in that Capital, and should thence have propagated itself everywhere, as fast as the Post could carry it?..."), apologising for suppressing Walpole's clause where he admitted to composing the King of Prussia's letter, discussing D'Alembert ("...a ...model of a virtuous and philosophical character...") and Madame du Deffand, vindicating himself and his friends, ending by begging him "...to consider the great difference in point of morals between uncultivated and civilized ages...", the postscript pointing out "...The French Translation of this strange Piece... was not made by D'Alembert...", *6 pages on 2 bifolia, dust-staining, creased at folds, some small tears, 4to (235 x 188mm.)*, Edinburgh, 20 November 1766

£100,000 - 150,000

'THIS RIDICULOUS AFFAIR BETWEEN ROUSSEAU & ME': FOUR REDISCOVERED LETTERS FROM DAVID HUME TO HORACE WALPOLE AT THE HEART OF HIS SPAT WITH ROUSSEAU.

Much has been written on the very public argument between the two great Enlightenment philosophers David Hume and Jean-Jacques Rousseau in 1766. These rediscovered letters, from the latter half of that year, clearly demonstrate the key role Horace Walpole played in the incident. Even Walpole's biographer, R.W. Ketton-Cremer, a staunch supporter, lays the cause of the quarrel squarely at Walpole's door, blaming the entire imbroglio between the two most celebrated philosophers of the age on a letter written by Walpole purporting to be from the King of Prussia. It began, he says, with '...a mild *jeu d'esprit*...' and ended with public humiliation and recriminations. Relations between Hume and Walpole, as shown here, remained cordial, although as shown in our letters, was sure to distance himself from the offending letter.

The events that preceded our correspondence began three years earlier, when Hume accompanied the Earl of Hertford to Paris as his secretary in August 1763. In Paris, he was feted by the cream of the French Enlightenment, including the editors of the *Encyclopédie*, Jean D'Alembert and Denis Diderot, and not least by *salonnière* Mme de Boufflers with whom he had an intense but platonic relationship. It was at her request that Hume offered to find Rousseau a refuge in England in January 1766, after Rousseau had been forced to flee from Switzerland, and is there that the argument took place: '... Once in London, Rousseau was treated as something of a curiosity. He sat for Allan Ramsay, who painted his second portrait of Hume at the same time. Hume took him to the theatre, the better that the king and queen might observe him... lodgings were found for him in Chiswick, where he was joined by Thérèse Le Vasseur... The night before he left [to stay at Wootton Hall courtesy of Richard Davenport], Rousseau stayed with Hume in London, and an episode took place which had decisive consequences for their relationship. Rousseau suspected a conspiracy in all the offers of help he was receiving, and accused Hume of connivance in them. Hume denied it, Rousseau suddenly sat down on his knee, and the scene ended with the two in tears. Rousseau had some reason for his suspicions, for Hume, so sensitive to any suggestion of dependence on his own part, had been active in procuring a government pension for the refugee. Hume believed that the crisis had been resolved by Rousseau's apology... Rousseau wrote accusing Hume of having brought him to England to dishonour him; and he followed this on 10 July with a much longer account of the many stages and aspects of his mistreatment. Written in the form of a French judicial memoir, the letter was clearly designed for publication... Hume then collected the correspondence ["...I am collecting all the original pieces and shall connect them by a concise narrative..." he confirms in our letter to Walpole], had copies made, and sent one set over to Paris... The affair was discussed in several salons; and after some hesitation a meeting of *philosophes* chaired by D'Alembert [which Hume also refers to in our letters] decided to publish... the public, that is the contributors to the ensuing debate, sided overwhelmingly with Rousseau. The same judgement was delivered in London as in Paris: Rousseau was a martyr persecuted by godless atheists, and deserved every sympathy from Christians...' (John Robertson, *ODNB*).

As our letters show, Hume came to regret the publication: '...He had misread Rousseau, and misread the public. It is quite possible that Parisian flattery of 'le bon David' had turned his head: he believed that he could befriend Rousseau where other *philosophes* had failed, and he may have felt that he owed something to Mme de Boufflers. Rousseau sensed such motives—and rebelled, deviously and hurtfully. By September 1766 Hume had returned to Edinburgh, with the intention of burying himself anew in philosophical retreat...' (Robertson, *ODNB*).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



Rousseau's complaints centred on a letter purporting to be from the King of Prussia, promising him sanctuary, which was doing the rounds of the salons to much amusement, and was even printed in the English press: 'If you want new misfortunes, I am a king and can make you as miserable as you can wish' it said. Rousseau concluded that it was part of a conspiracy against him centred on Hume, Voltaire and D'Alembert, not realising that Hume was, in fact, acting in his interests and that the letter had been written by Walpole. Walpole gives a long and detailed account of the quarrel, including a transcript of the offending letter, and the correspondence between himself and Hume in *A Narrative of what passed relative to The Quarrel of Mr David Hume and Jean Jacques Rousseau, as far as Mr Horace Walpole was concerned in it*, published in *Works*, Vol.4, pp.249-256.

Our first letter from Hume dated "Saturday Forenoon" is numbered Letter I in Walpole's *Works*. Walpole wrote his reply to Hume later that afternoon on Saturday 26 July, freely admitting to having composed the letter in Paris before Rousseau's arrival there: '...I did not go to see him... as you often proposed to me; thinking it wrong to go and make a cordial visit to a man, with a letter in my pocket to laugh at him... I should be very sorry to have you blamed on my account: I have a hearty contempt of Rousseau... If there is any fault, which I am far from thinking, let it lie on me. No parts can hinder my laughing at their possessor if he is a mountebank. If he has a bad and most ungrateful heart, as Rousseau has shown in your case, into the bargain, he will have my scorn likewise, as he will of all good and sensible men...' (*Works*, Vol.4, p.258).

Supporters of Walpole made light of the so-called 'King of Prussia' letter, dismissing it as a mere prank, a literary conceit: '...an amusing trifle with some effective hits at Rousseau's clamorous self-pity and his constant sense of imaginary wrongs... Walpole could hardly foresee that his pretended letter from Frederick, which was nothing more than a piece of mild chaff, would be the means of bringing about the breach between Rousseau and Hume...' (R.W. Ketton-Cremer, *Horace Walpole*, 1964, pp.233-234). Others conclude that the rift was in some ways inevitable, that Hume and Rousseau were too different personally and intellectually. In short, as J.Y.T. Greig wrote in his 1931 biography of Hume, *The annals of literature seldom furnish us with two contemporary writers of the first rank, both called philosophers, who cancel one another out with almost mathematical precision*.

All four letters are published in the Yale edition of *Horace Walpole's Correspondence* online (Vol. 41, pp.24, 43, 48 and 59), although the whereabouts of the originals were unknown until now. They were first published with Walpole's *Narrative* in Mary Berry's *The Works of Horace Walpole, Earl of Orford*, 1798, Vol. 4, pp.257-269, letters I, III, V and VII, the text taken from the original letters in her own collection. They are also printed in J.Y.T. Greig *The Letters of David Hume*, 1932, and elsewhere. They formed part of the Walpole correspondence retained by Mary Berry and bequeathed to Lady Lewis in 1852.

Provenance

Horace Walpole (1717-1797); Mary Berry (1763-1852); Lady Maria Theresa Lewis (née Villiers) (1803-1865); her son Sir Thomas Villiers Lister (1832-1902); thence by descent.



60

60

STANLEY (HENRY MORTON)

Printed menu signed in pencil ("Henry M Stanley"), in the form of cut-out camel bearing a howdah, lithograph by Boehme & Anderer, Cairo, embossed, 235 x 140mm., Shepherd's Hotel, Cairo, 5 February 1890

£600 - 800

Henry Morton Stanley (1841-1904) signed this menu on a sojourn in Cairo on his way home from the controversial Emin Pasha relief expedition in 1890. It comes from the autograph collection of Sir Thomas Villiers Lister, originally formed by his mother Lady Maria Theresa Lewis (née Villiers, 1803-1865). A career diplomat, he held the post of Assistant Under-Secretary of State for Foreign Affairs between 1873 and 1894.

Provenance

Sir Thomas Villiers Lister (1832-1902); thence by descent.

61

WALPOLE (HORACE)

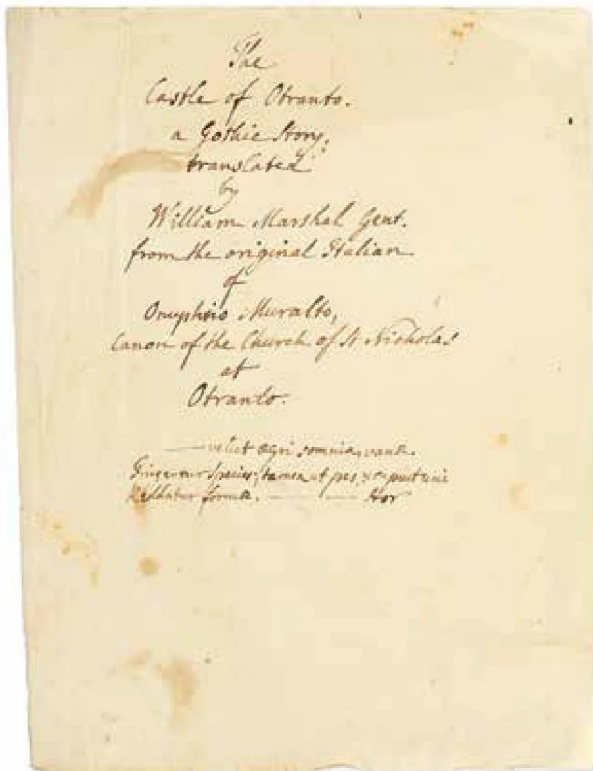
Autograph title page for "The Castle of Otranto./ a Gothic Story./ translated/ by/ William Marshal Gent./ from the original Italian/ of/ Onuphrio Muralto./ Canon of the Church of St Nicholas/ at/ Otranto./ - velut egri somnia vane./ Fingentur species; tamen ut pes, & caput uni/ Reddantur forme.----- Hor", one page, dust-staining, ink spots and marks, slightly frayed, some creasing, 4to (228 x 174mm.), [n.p., n.d.]

£8,000 - 12,000

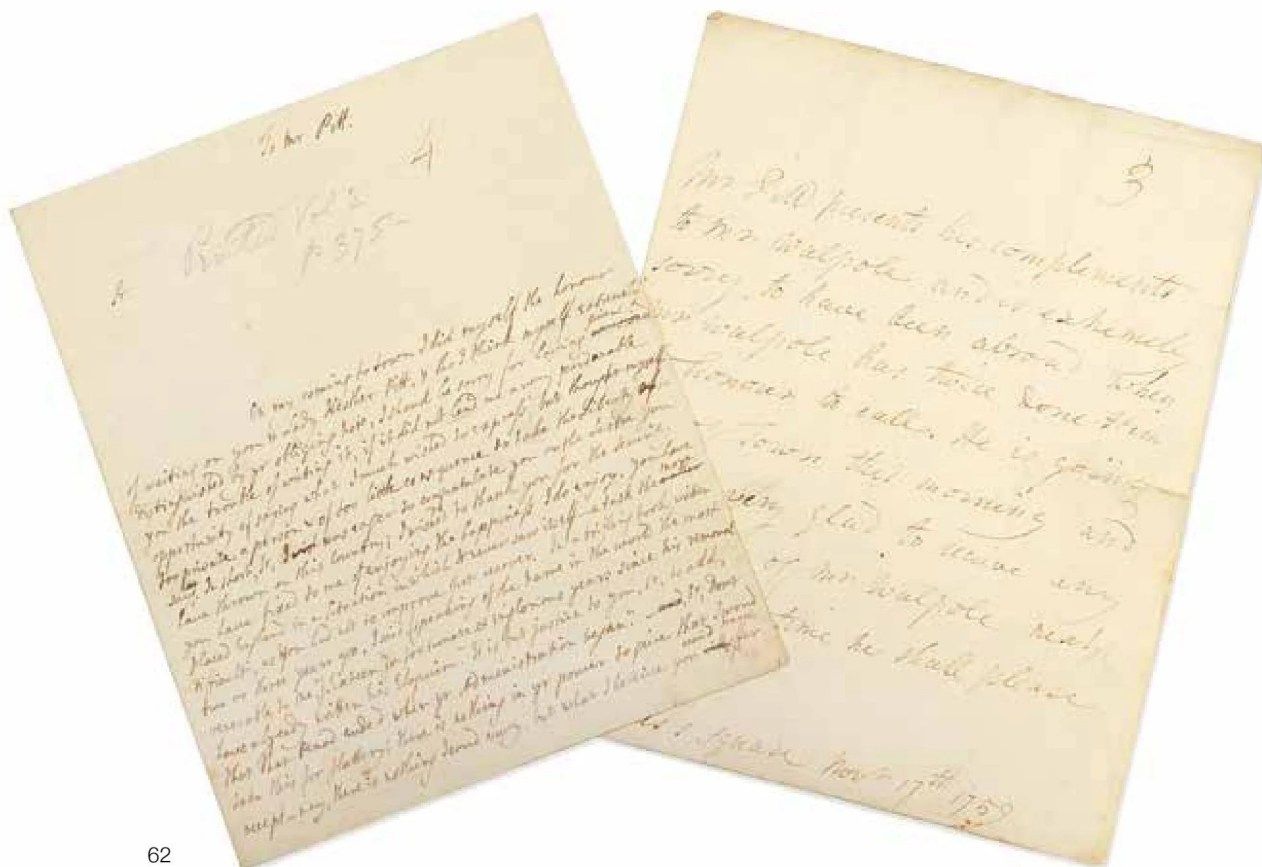
HORACE WALPOLE'S AUTOGRAPH TITLE PAGE FOR THE FIRST 'GOTHIC' NOVEL.

The Castle of Otranto was published in the last week of 1764 (although the first edition bears the date 1765) during Walpole's tenure as MP for King's Lynn. The first edition purported to be a translation by one William Marshal based on a manuscript written at Naples in 1529 by Onuphrio Muralto. According to the preface it had been recently discovered in the library of 'an ancient Catholic family in the north of England'. Inspired by a nightmare suffered at his villa Strawberry Hill, Walpole's Gothick fantasy near the Thames, the story blends elements of realist fiction with the supernatural and fantastical, laying down many of the tropes that would become typical of the Gothic genre. Walpole's friend Thomas Gray reported to him that at Cambridge the book made 'some of them cry a little, and all in general afraid to go to bed o' nights' (Introduction, *The Castle of Otranto*, London, 1901).

Our manuscript would seem to be a curious hybrid of the title page of the first and second editions. It includes an appropriate quotation from Horace's *Ars Poetica* ('like the dreams of a sick person, senseless images are fashioned in such a way that neither head nor foot can be associated in a single shape') which does not appear in the first edition. The verse (a shortened version of that written here) and the crucial word 'Gothic' are additions to the second edition. However, our page does include the reference to William Marshal, which appeared in the first. This was removed from the second edition once the book was received favourably by the public and Walpole felt confident enough to acknowledge the work as his own: '...it is fit that he [the author] should ask pardon of his readers for having offered his work to them under the borrowed personage of a translator. As diffidence of his own abilities, and the novelty of the attempt, were his sole inducements to assume that disguise...' (Walpole's *Preface to the Second Edition*). Whilst Walpole later lambasted Chatterton for attempting to deceive him over the Rowley manuscripts (see lot 57), the fact that he initially hid the authorship of his own novel reveals that he too was capable of a literary deception.



61



62

It may be that this leaf is Walpole's attempt at a proposed (and unrealised) title page for the second edition or perhaps it was written out for presentation. It almost certainly came into Lady Lewis' collection from the collection of Walpole manuscripts bequeathed to her by Mary Berry in 1852. In her journal, Mary Berry describes how she accompanied Walpole on his visit to the printer of the Italian edition in Parma on 8 November 1790: '...At the printing-office [Bodoni's] they go on very slowly, but their work is excellent: they had just finished an impression of three hundred copies of the Castle of Otranto for Edwards the bookseller in London, and five copies upon vellum. With the director (Bodoni), who seems to be a clever man and fond of his art, I had a good deal of conversation in a bookseller's shop...' (ed. Lady Theresa Lewis, *Extracts of the Journals and Correspondence of Miss Berry*, 1865). Walpole, however, was not happy with the printing, and wrote to her in December: '...I am glad you did not get a Parmesan Otranto. A copy is come so full of faults, that it is not fit to be sold here...' (A.T. Hazen, *A Bibliography of Horace Walpole*, 1948).

Provenance

Horace Walpole (1717-1797); Mary Berry (1763-1852); Lady Maria Theresa Lewis (née Villiers) (1803-1865); her son Sir Thomas Villiers Lister (1832-1902); thence by descent.

62

WALPOLE (HORACE)

Autograph draft letter signed ("HorWalpole") to William Pitt, later Lord Chatham ("Sr"), a letter of approbation responding to his note (see below), congratulating him on "...the lustre you have thrown on this country...", thanking him "...for the security you have fixed to me of enjoying the happiness I do enjoy. You have placed England in a situation in which it never saw itself...", referring to his own work *Royal and Noble Authors*, and reassuring him he does not want

anything from him ("...I am unambitious, I am disinterested – but I am vain. You have by your notice, uncanvassed, unexpected... flattered me in the most agreeable manner..."), addressed at head "To Mr Pitt", several corrections and additions, 2 pages on a bifolium, dust-staining, ink blots and marks, creased at folds, 4to (229 x 186mm.), [n.p.], 19 November 1759; with accompanying autograph note in the third person from William Pitt to Horace Walpole, apologising for being out twice when he called and making arrangements to meet, integral address panel 'To/ the Honourable/ Mr Horatio Walpole/ W Pitt', one page on a bifolium, dust-staining, creased and with some small tears at folds, loss to lower right corner not affecting text, 4to (240 x 188mm.), St James's Square, 17 November 1759 (2)

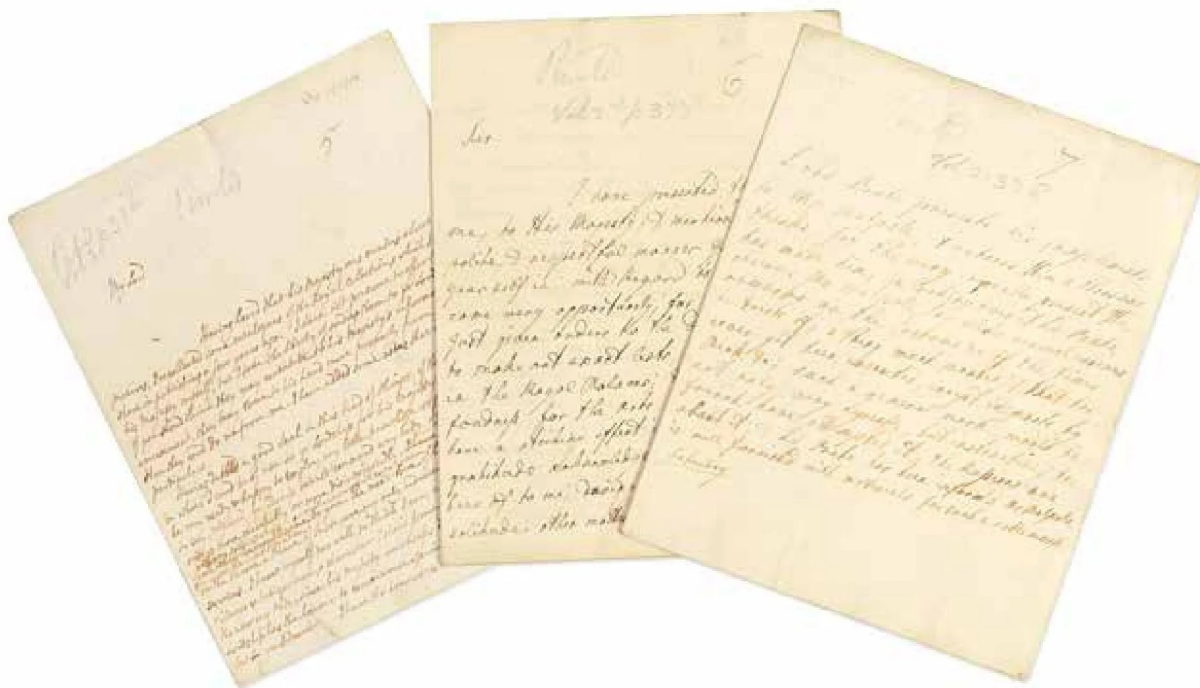
£2,000 - 4,000

'I AM UNAMBITIOUS, I AM DISINTERESTED – BUT I AM VAIN': WALPOLE'S REVEALING LETTER TO WILLIAM PITT.

Both letters are published in the Yale online edition of Horace Walpole's *Correspondence* (pp.170-171), but the whereabouts of the originals, until now, has remained unknown. They were first printed in *The Works of Horatio Walpole, Earl of Orford*, 1798, Vol.2, pp.374-376, edited by Mary Berry, the text taken from the originals in her possession. The letters bear the consecutive numbers in ink, 3 and 4, and pencilled page references to the *Works* where they were included in the chapter 'Letters to and from Ministers'. They formed part of the Walpole correspondence retained by Mary Berry and bequeathed to Lady Lewis in 1852.

Provenance

Horace Walpole (1717-1797); Mary Berry (1763-1852); Lady Maria Theresa Lewis (née Villiers) (1803-1865); her son Sir Thomas Villiers Lister (1832-1902); thence by descent.



63

WALPOLE (HORACE)

Autograph draft letter unsigned, to John Stuart, third Earl of Bute ("My Lord"), beginning "...Having heard that his Majesty was curious about his pictures...", in which he asks Bute to present the King with some catalogues of the Royal collections on his behalf which "... May contribute to his Majesty's information or amusement...", and in typically depreciating tones, offering his services ("...The mere love of the arts and the joy of seeing on the throne a Prince of Taste, are my only inducements for offering my slender services... I know myself too well to think I can ever be of any use by as a virtuoso and antiquarian..."), with several amendments and additions, *one page on a bifolium, dust-staining, creased at folds, 4to (230 x 185mm.)*, [n.p.], 19 December 1760; with autograph letter signed ("Bute") to Horace Walpole ("Sir"), "...I have presented the book sent me to his Majesty, and mentioned the very polite and respectful manner you expressed yourself in with regard to him... His Majesty's great fondness for the arts will I hope soon have a striking effect in this country...", assuring him that "...quick parts and superior talents..." such as his will "...become useful in any occupation they are applied to...", *2 pages on a bifolium, dust-staining and marks, creased at folds, 4to (235 x 184mm.)*, [n.p.], 17 December 1760; with a note in the third person presenting his compliments and thanking him for his "...very agreeable present... a thing much wanted, and that has never yet been executed... such a general work would be not only very agreeable, but instructive...", *one page on a bifolium, dust-staining, creased at folds, 4to (238 x 188mm.)*, [n.p.], "Saturday" [13 February 1762] (3)

£2,000 - 4,000

'THE JOY OF SEEING ON THE THRONE A PRINCE OF TASTE': WALPOLE WELCOMES THE NEW MONARCH AS A PATRON OF THE ARTS.

During the reign of George II, John Stuart, third Earl of Bute (1744-1814) held the position of tutor and principal advisor to the Prince of Wales and became, in the words of the future King George III 'his dearest friend' (Karl Schweizer, *ODNB*). On the accession of George III on 25 October 1760, Bute was sworn into the Privy Council and was subsequently instrumental in choosing Charlotte of Mecklenburg-Strelitz as a suitable royal bride. He served as Prime Minister from 1762 to 1763 and, at this time, was thus a person of influence whom Walpole was eager to cultivate; the "very

agreeable present" referred to here no doubt being an advance copy of *Anecdotes of Painting* which was published two days after our letter on 15 February 1762. He had high hopes for the promotion of the arts under the new monarch; with the accession of the new King, Walpole wrote in his introduction to *Anecdotes*, 'The Throne itself is now the altar of the graces; and whoever sacrifices to them becomingly, it sure that his offerings will be smiled upon by a prince, who is at once the example and patron of accomplishments' (*Works*, iii, 8).

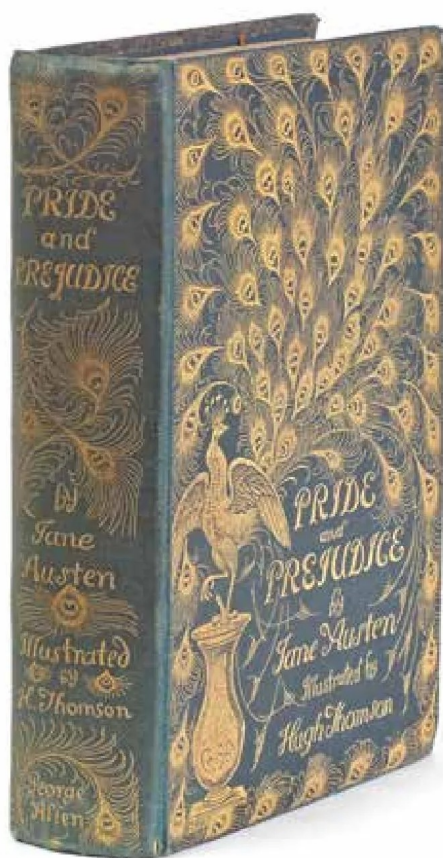
According to Bute, this was a timely presentation. George III, who had acceded to the throne just two months before Walpole's letter, had recently given orders to the Duke of Devonshire to "make out exact lists of all the pictures in the royal palaces". The catalogues in question were those of the pictures of Charles I compiled by Abraham Van der Doort (1757), and that of the pictures of James II and the late Queen Caroline and the Palace of Kensington compiled by W. Chiffinch (1758). Bound with them was *A Catalogue of the Curious Collection of Pictures of George Villiers, Duke of Buckingham* of 1758, all three including introductions by Horace Walpole. The volume, finely bound with the royal monogram and with the bookplate of George III is held in the British Museum, (*Yale online*, footnote 1, p.189).

All three letters are published in the Yale online edition of Horace Walpole's *Correspondence* (pp.189 & 210), but the whereabouts of the originals, until now, has remained unknown. They were first printed in *The Works of Horatio Walpole, Earl of Orford*, 1798, Vol.2, pp.376-378, edited by Mary Berry, the text taken from the originals in her possession, although, according to the editor of the *Correspondence*, Walpole's draft letter was printed from a photostat of the original in the possession of Lord Bute at Mount Stuart. The letters bear the consecutive numbers in ink, 5, 6 and 7 and pencilled page references to the *Works*, where they are included in the chapter 'Letters to and from Ministers'. They formed part of the Walpole correspondence retained by Mary Berry and bequeathed to Lady Lewis in 1852.

Provenance

Horace Walpole (1717-1797); Mary Berry (1763-1852); Lady Maria Theresa Lewis (née Villiers) (1803-1865); her son Sir Thomas Villiers Lister (1832-1902); thence by descent.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



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LITERATURE & HISTORY

64 •

AUSTEN (JANE)

Pride and Prejudice, second "Peacock" edition, illustrations by Hugh Thomson, publisher's pictorial blue cloth, g.e., fading to spine, hinges cracked but firm, 8vo, George Allen, [March 1895]

£700 - 900

Provenance

Grace Foster, ownership inscription dated 1897 on verso of front free endpaper.

65

CAMERON (JULIA MARGARET)

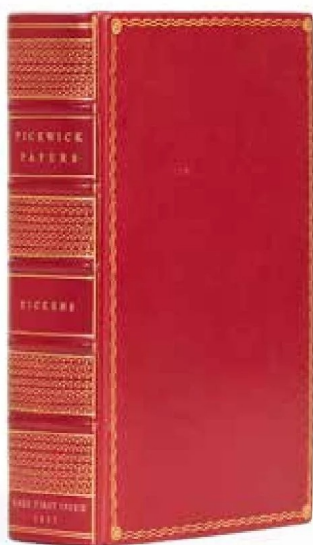
Alice Liddell as "St Agnes", three-quarter length holding a "palm branch", VINTAGE ALBUMEN PRINT, original mount, titled and inscribed by the photographer at foot within gold rule border, 'From life Registered Photograph Copyright. Julia Margaret Cameron, Freshwater, Oct. 1872' and 'St. Agnes No. 2', small area of abrasion loss above sitter's head [Cox & Ford 351], image 340 x 239mm., mount 442 x 353mm, 1872

£2,500 - 3,500

A study of Alice Liddell (1852–1934), who as a child was Lewis Carroll's muse (the original Alice for *Alice through the Looking Glass*), posed in the role of St. Agnes. In 1872, during a family holiday in Freshwater on the Isle of Wight, Alice was introduced to Julia Margaret Cameron, who photographed her and her sisters on several occasions between August and September, in the guise of a variety of religious or classical figures. See Cox & Ford, *Julia Margaret Cameron: The Complete Photographs*, 2003, no. 351.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

FINE BOOKS AND MANUSCRIPTS | 61



66 •

DICKENS (CHARLES)

The Posthumous Papers of the Pickwick Club, FIRST EDITION IN BOOK FORM, VERY EARLY ISSUE, 43 etched plates (including frontispiece and additional title) by R. Seymour, R.W. Buss and 'Phiz', with half-title and Directions to the Binder leaf, plates with the usual foxing, mostly in margins but heavy and affecting image in some cases, modern red calf gilt, spine with decorative tooling and lettering in gilt, 8vo (212 x 127mm.), Chapman & Hall, 1837

£10,000 - 15,000

AN EXCEPTIONAL COPY OF 'PICKWICK' IN BOOK FORM: WITH ALL THE EARLY ISSUE TEXT POINTS, ALL THE KEY PLATES IN THE FIRST STATE, AND ONE OF "THE RAREST OF ALL PICKWICK PLATES".

Text:

Rather remarkably, this copy has every first issue point noted by Hatton & Cleaver, with the exception of the impossibly rare early page variant ("only twice has it come under writer's notice", Hatton & Cleaver, p.56), being page 261 with the signature mark N2 rather than the correct X2 as in our copy.

Plates:

The present copy has the vast majority of the plates in the first state recorded by either Johannsen, Miller & Strange or Hatton & Cleaver (or all three), including the Seymour plates, and also has the two Buss plates. A few of the plates are Hatton & Cleaver's "second plate", but according to Johannsen at least two of these are not genuine second plates but simply have the page number burnished out.

Copies with the first plate ('Mr. Pickwick addressing the Club') in the first state are particularly scarce, John F. Dexter suggesting that of the first issue of 400 copies of part 1, "I very much doubt whether more than 50 impressions in first state were obtained from the first set of steels" (Johannsen, p.2). Also present here is the extremely scarce Plate 14, one of two incorrectly paginated (as 169): "In point of rarity, however, none exceed the two plates as originally etched for Part 6. To quote again the words of J.F. Dexter, 'they are the greatest rarity known to me in this book'" (Hatton & Cleaver, p.22). Plate 15 has the correct page number (154).

List of plates with Johannsen and Hatton & Cleaver references:

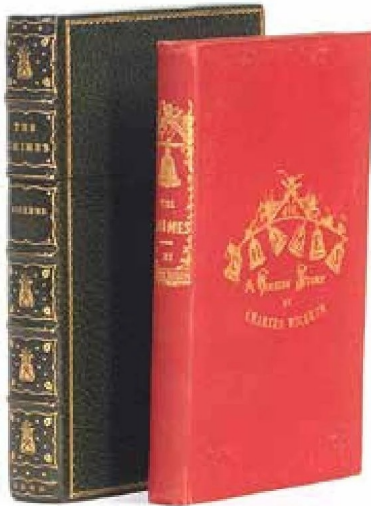
1. Mr Pickwick Addresses the Club: Plate A, First state, signature faint but visible.
2. The Pugnacious Cabman: Plate A, First state, signature legible.
3. The Sagacious Dog: Plate A, the gun with hammer and trigger and no break in the barrel. Johannsen, Miller & Strange and J. Christian Bay all disagree with Hatton & Cleaver's assertion that the first state has the break in the gun.
4. Dr. Slammer's Defiance of Jingle: Plate A, First state.
- 5-7: All Plate A, First state.
- 8-9: The two Buss plates.
10. The Breakdown: Plate A, First state (the 'NE' in 'NEMO' just visible under magnification).
11. The First Appearance of Mr. Samuel Weller: Plate A1 (cane showing a break), First state, with 'NEMO' signature.
12. Mrs. Bardell Faints in Mr Pickwick's Arms: Plate A2 (faces slightly retouched), First state.
13. The Election at Eatonswill: Plate A1 (staff faintly etched), First state.
14. Mrs. Leo Hunter's Fancy-Dress Dejeune: Plate A (with incorrect page number 169, making it "the rarest of all Pickwick plates"), First state.
15. The Unexpected Breaking-Up of the Seminary for Young Ladies: Plate A (correctly paginated 169), First state.
- 16-21. All Plate A.
22. Christmas Eve at M. Wardle's: Plate A, First plate.
23. The Goblin and the Sexton: Plate B1 (knot in place of a face in tree trunk), First plate.
24. Mr. Pickwick Slides: Plate A, First state.
25. The First Interview with Mr. Sergeant Snubbin: Plate B1 (no roll of paper), Second plate.
26. The Valentine: Plate A2 (with number burnished out), Second plate, first state. This and all following plates have no etched page number.
27. The Trial: Plate B1, Second plate, first state.
28. The Card Room at Bath: Plate A, First plate.
29. Mr Winkle's situation when the door blew to: Plate B1, Second plate..
30. Conviviality at Bob Sawyer's: Plate A, First plate.
31. Mr Pickwick Sits for his Portrait: Plate B1, Second plate.
32. The Warden's Room: Plate A, First plate.
33. Discovery of Jingle in the Fleet: Plate A, First plate.
34. The Red-nosed Man Discourseth: Plate B1, Second plate.
35. Mrs Bardell Encounters Mr. Pickwick in the Prison: Plate A, First plate.
36. Mr Winkle Returns under Extraordinary Circumstances: Plate A, First plate.
37. The Ghostly Passengers in the Ghost of a Mail: Plate B1, Second plate.
38. Mr. Bob Sawyer's Mode of Travelling: Plate A, First plate.
39. The Rival Editors: Plate A, First plate.
40. Mary and the Fat Boy: Plate A, First plate.
41. Mr. Weller and His Friends Drinking to Mr. Pell: Plate A, First plate.
42. Frontispiece: Plate A, First plate.
43. Etched title: Plate A: First plate.

References:

Albert Johannsen, *Phiz Illustrations from the Novels of Charles Dickens*, 1956; Thomas Hatton & Arthur. H. Cleaver, *A Bibliography of the Periodical Works of Charles Dickens*, 1933; W. Miller & E.H. Strange, *A Centenary Bibliography of the Pickwick Papers*, 1936; J. Christian Bay, ('The Pickwick Papers', in *Amateur Book Collector* I, December 1950, pp.7-8).



page 2



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67 •

DICKENS (CHARLES)

The Chimes: A Goblin Story, FIRST EDITION, engraved frontispiece and additional title (first state) after Maclise, wood-engraved illustrations by Doyle, Leech and Stanfield, advertisement for tenth edition of *A Christmas Carol* at beginning, slight foxing to frontispiece and engraved title, publisher's red vertically-ribbed cloth, stamped in gilt and blind, g.e., housed in green watered silk chemise and dark green morocco pull-off case with ornate gilt panelled spine [Smith II:5], 8vo, Chapman & Hall, 1845 [1844]

£400 - 600

VERY FINE COPY of the first edition of Dickens' second Christmas Book, issued following the huge success of *A Christmas Carol* the year before.

Provenance

Helen S. Armstrong and Dr A.C. Pfeifer, bookplates at front and rear respectively.



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68 •

DICKENS (CHARLES)

Bleak House, FIRST EDITION IN THE ORIGINAL 19/20 PARTS, additional etched title and 39 plates by H.K. Browne ("Phiz"), with 'The Village Pastor' booklet in part 15 and most of advertisements and slips called for by Hatton & Cleaver, plates with some oxidation, mostly at edges, publisher's blue pictorial wrappers after 'Phiz', slight staining to cover of Part 1, a few edges slightly frayed or creased, tears to joints of first and last parts, preserved in light blue cloth solander box with gilt-lettered spine [Eckel pp.79-81; Gimbel A130; Hatton & Cleaver pp.275-304], 8vo, Bradbury & Evans, March 1852-September 1853

£600 - 800

VERY GOOD UNRESTORED SET OF 'BLEAK HOUSE' IN THE ORIGINAL MONTHLY PARTS.

In this set the majority of the advertisements are present, with exception of those for W. Mott and Norton's Camomile Pills (Part 1), Waterlow & Sons (Part 2), Partidge & Cozens (Part 15), and Grace Aguilar's Works (Part 16). The missing slips comprise: 'Notice of Removal' (Part 2), 'Crochet Cotton' (Parts 4-8, 10, 14), 'Household Words' (Parts 11, 12, 15, 18), 'Handley Cross' (Part 13), 'Largest Newspaper' (Part 17), 'Alison's History' (Part 18), and 'The Newcomes' (Parts 19/20).

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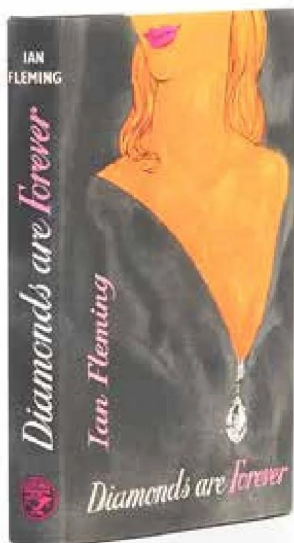
FLEMING (IAN)

Diamonds Are Forever, FIRST EDITION, FIRST IMPRESSION, publisher's black diamond pattern cloth with small silver motif on upper cover, spine lettered in silver, slightly bumped at head of spine, small rust spot at foot of rear endpapers, in a PROOF DUST-JACKET, priced 12s. 6d., faint fox marks and light soiling to lower panel but generally fine [Gilbert A4a 1.1], 8vo, Jonathan Cape, 1956

£2,000 - 3,000

First edition of the book that brought fame to its dust-jacket designer Pat Marriott, in a fine proof jacket, from her estate. The present jacket differs only from the published version described by Gilbert in that the corners have not been clipped.

Pat Marriott (Patricia Marriott, 1920-2002) is best known as the designer of the dust-jackets for the first editions of *Diamonds Are Forever*, *Dr No* and the 'playing card' edition of *Casino Royale* (see earlier sales in these rooms). Marriott had previously been known as an illustrator of children's books, and in 1954 married Fleming's literary advisor and a director at Cape, Michael Howard, who drew the author's attention to her work.



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"Marriott was already well known as a book illustrator, and... she had shown a clear awareness of how the illustration should complement the words... This is true of *Diamonds Are Forever*, where she draws a woman's partially obscured face, chin down, with a diamond hanging over her cleavage but without showing the cleavage itself, and yet in its simplicity, and remembering this is mid-fifties Britain, absolutely suggestive of what can be found in the pages within. Just look at the curl of hair lying on her shoulder, and the hint of a smile on her lips" (Graham Thomas, 'Pat Marriott - Bond illustrator', on Mid-Century Bond website, 2019).

Provenance

Pat Marriott; by descent until purchased by the present owner.

70 •

LEWIS (C.S.)

A group of 14 works, including SEVEN INSCRIBED BY THE AUTHOR, a few with manuscript notes, etc., comprising:

Out of the Silent Planet, FIRST EDITION, INSCRIBED BY THE AUTHOR "With kindest regards and happiest recollections of a pleasant meeting, C.S. Lewis, March 1th 1939", 2 single page typed copy letters from Lewis to Knight (18 and 27 November 1938) discussing this book ("... Another thing I learn is that my sales are likely to be small since 'S-F-Fans' are clearly ante-Christian and most Christians are not space fans!..."), Bodley Head, 1938

Prelandra. Novel, FIRST EDITION, INSCRIBED BY THE AUTHOR "F.H.P. Knight from C.S. Lewis with kind regards, May 3rd 1943", NOTECARD SIGNED ("C.S. Lewis") to Knight, from Magdalen College saying "... I'm knocked up with a long spell of examining and a 100 horse-power cold", returning a pamphlet, and sending "Xmas" wishes, one page tipped-inside upper cover, Bodley Head, 1943

Christian Behaviour, FIRST EDITION, INSCRIBED BY THE AUTHOR "F.H.P. Knight from C.S. Lewis" on the front free endpaper, dust-jacket, Geoffrey Bles, [1943]

The Pilgrim's Regress, third edition, INSCRIBED BY THE AUTHOR "F.H.P. Knight from C.S. Lewis Xmas 1943" on the half-title, a 2-page letter written to Knight from a Canon in Southport discussing this title and Lewis's writing ("... as with so many other modern writers on the quest for Truth Lewis seem to me to be over-burdened... [and] feels under an obligation to give serious consideration to every writer who 'makes a noise'...") loosely inserted, Geoffrey Bles, [1943]

That Hideous Strength, FIRST EDITION, INSCRIBED BY THE AUTHOR "F.H.P. Knight from C.S. Lewis with kind regards, Aug. 1945" on author's compliments slip pasted on front free endpaper Bodley Head, [1945]

Miracles, first US edition, INSCRIBED BY THE AUTHOR "F.H.P. Knight from C.S. Lewis Sept. 1947" on the front free endpaper, New York, Macmillan, 1947

Mere Christianity, FIRST EDITION, POSTCARD SIGNED BY THE AUTHOR ("C.S.L.", dated 18 Sept. 1952) to Knight telling him "MC was 'for keep' and I only realised after I posted it that I'd forgotten to put your name in it" taped in on front free endpaper, Geoffrey Bles, 1952

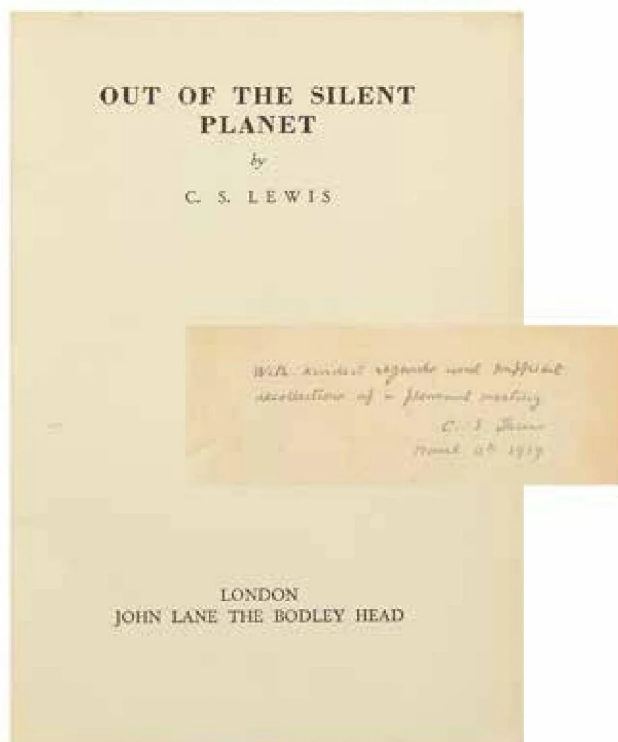
The Last Battle, FIRST EDITION, inscribed "F.H.P. Knight from C.S.L. November 1956" by the recipient on front free endpaper, dust-jacket designed by Pauline Baynes (unclipped, spine soiled, toned), Bodley Head, 1956

The Screwtape Letters, FIRST EDITION, SECOND PRINTING, printed spine label, Geoffrey Bles, [March, 1943]

publisher's cloth, slight rubbing, 8vo; and 5 others by C.S. Lewis (14)

£2,000 - 4,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



70

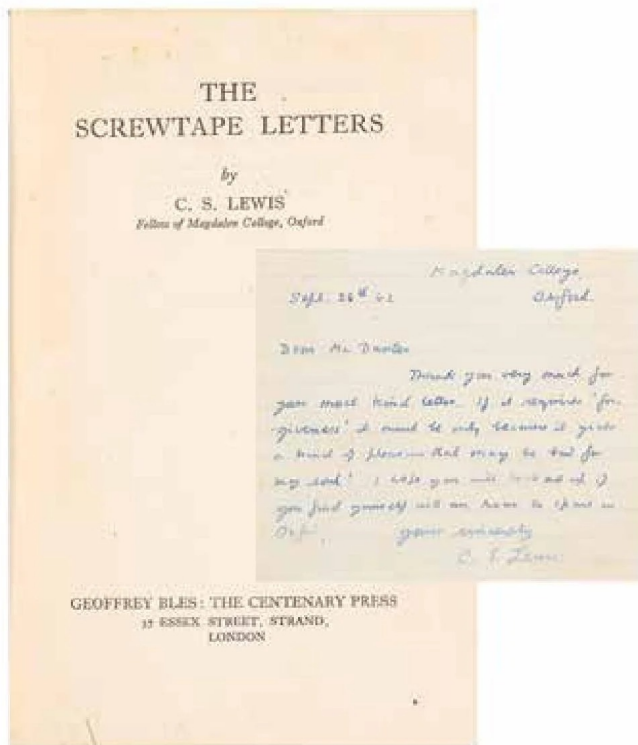


70

SEVEN INSCRIBED BOOKS AND TWO POSTCARDS FROM C.S. LEWIS TO AN EARLY READER, Lewis noting "it is always very pleasant to find that one's book has been liked -- specially by a fellow Christian and a fellow Churchman".

Provenance

Francis H.P. Knight, Walsall, Lincs., inscriptions from the author, and/or ownership stamp or ink address. Knight corresponded with Lewis about his books, and according to the current owner "used to come into the library where my grand-father, Francis Bowler, worked in Walsall", to whom they were left.



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71 •
LEWIS (C.S.)

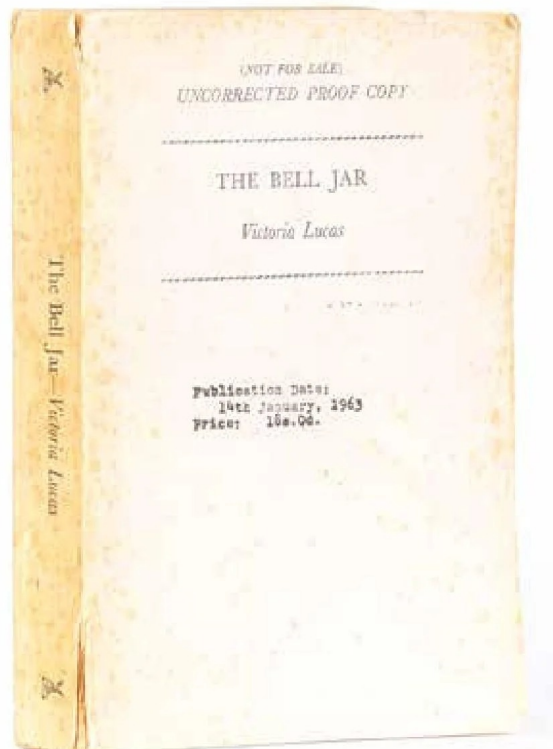
The Screwtape Letters, FIRST EDITION, third printing, AUTOGRAPH LETTER SIGNED ("C.S. LEWIS") pasted inside upper cover, early owner's notes about the book on the front free endpaper and final pastedown, and one or two line summary at head of each chapter in neat black ink, newspaper cuttings pasted to front free endpaper, publisher's cloth, printed spine label, spine near detached, 8vo, Geoffrey Bles, [March 1942]

£800 - 1,200

"IT GIVES A KIND OF PLEASURE THAT MAY BE BAD FOR MY SOUL!" - C.S. Lewis writes on 26 September 1942 from Magdalen College, Oxford, in response to a letter sent to him from Mr. Danter (the early owner of this copy of *Screwtape Letters*), thanking him for his kindness, and suggesting he should visit the author "if you find yourself with an hour to spare in Oxford".

Provenance

Edwin Hicks, and Harold Danter, "London - June 1st 1942", inscribed inside upper cover. Evidently these owners were early enthusiasts, one noting on front free endpaper "I have bought several copies of this book, and given them, or lent them to others. It is extremely interesting to note their re-action to it. Their opinion of it may be used as a test of people's honesty...", and also recording the lengthy opinions of two of those lent the book in September 1942.



72

72 •
[PLATH (SYLVIA)]

The Bell Jar by Victoria Lucas, UNCORRECTED PROOF COPY, publisher's light grey wrappers, lettered "(Not for Sale) Uncorrected Proof Copy" and "Publication Date: 14th January, 1963. Price: 18s. 0d." on the upper cover, foxing (heavier on spine), short tears to head and foot of upper joint, 8vo, Heinemann, 1962

£4,000 - 5,000

"AND HOW ARE YOU FEELING THIS MORNING, MISS LUCAS?" Uncorrected proof of Sylvia Plath's only novel, issued under the pseudonym of Victoria Lucas.

There are upwards of seventy textual variations between this uncorrected proof (1962), and the final published first edition released by Heinemann in 1963. "These textual differences are the result of edits made either by Plath herself when she reviewed the proof or by the editors as they prepared the final typesetting. This shows that Plath read her proofs of *The Bell Jar* very carefully and extends our understanding of her involvement in the creative process beyond the composition of the work itself" (Peter K. Steinberg, *Textual Variations in The Bell Jar Publications*, online resource University of Indiana). For instance in this proof copy on two pages (pp.187/188) the name of the novel's heroine Esther Greenwood remains as "Miss Lucas", the pseudonym under which Plath published the novel, and on p.53 "Plato" was altered to "Socrates". This copy has the eventual date of publication stamped on upper cover.



73

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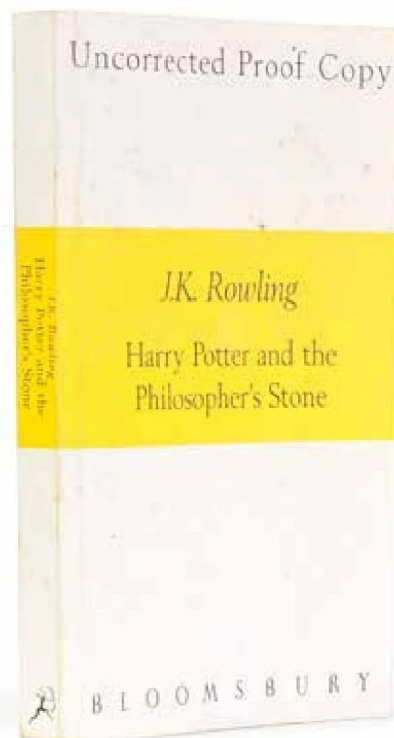
RACKHAM (ARTHUR)

'Sieglinde prepares Hunding's draught', signed and dated 'Arthur Rackham 1910' (lower left), watercolour and ink, on paper, laid on card, mounted, glazed and framed, image 250 x 125mm., sheet 275 x 148mm.

£8,000 - 12,000

Original watercolour of 'Sieglinde prepares Hunding's draught for the night', used as an illustration in Richard Wagner's *The Rhinegold and the Valkyrie*, published by William Heinemann, 1910.

Exhibited: Leicester Galleries, London, probably 1910. Printed gallery label, and ink label (artist name, address at 16 Chalcot Gardens, and title in both English and French) on verso of frame.



74

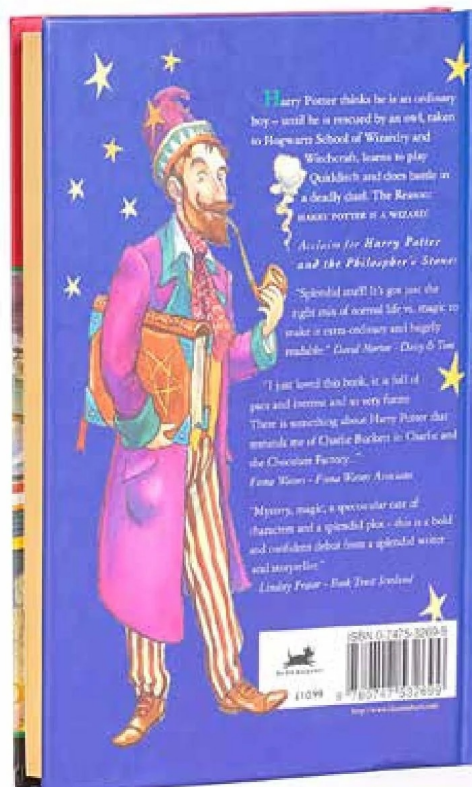
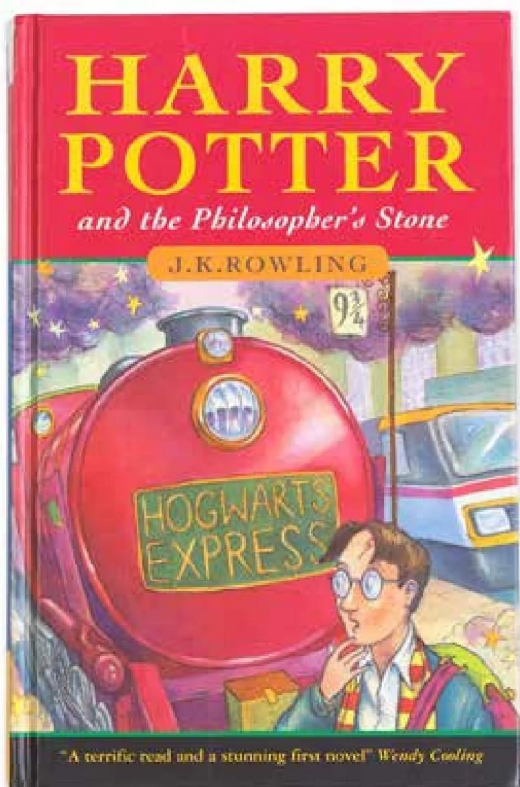
74 •

ROWLING (J.K.)

Harry Potter and the Philosopher's Stone, UNCORRECTED PROOF OF THE FIRST EDITION, with "J.A. Rowling" on the title-page and number sequence 10 to 1 on verso, foxing to half-title, occasional single spots elsewhere, publisher's plain white and yellow wrappers, some scattered light spotting [Errington AA1(a)], 8vo, Bloomsbury, [1997]

£6,000 - 8,000

HARRY POTTER'S VERY FIRST APPEARANCE IN PRINT. Of this proof "an unconfirmed print-run of 200 copies is generally accepted" which "is also the figure noted by Bloomsbury" (Errington). The author's name is misprinted 'J.A. Rowling' on the title-page.



75 •

ROWLING (J.K.)

Harry Potter and the Philosopher's Stone, FIRST EDITION, FIRST PRINTING, Bloomsbury, 1997, reverse of title-page with the number sequence from 10 to 1, the author's name given as 'Joanne Rowling' and no space between 'Taylor' and '1997', p.53 with the duplication of '1 wand' on the equipment list, lower cover with misspelling 'philosopher's' and 'Wizardry, and Witchcraft' reversed, with the usual light browning at the page edges, fine in publisher's pictorial boards, spine very slightly faded and bumped at ends [Errington A1(a)], 8vo, Bloomsbury, 1997

£80,000 - 120,000

A FINE COPY OF THE FIRST HARDBACK PRINTING OF THE FIRST HARRY POTTER NOVEL, GIVEN BY CHRISTOPHER LITTLE TO THE AUTHOR WHO HAD HELPED LAUNCH HIS CAREER AS A LITERARY AGENT - A TACIT ACKNOWLEDGEMENT OF A FRIENDSHIP WHICH ULTIMATELY LED TO LITTLE'S DISCOVERY OF J.K. ROWLING.

Provenance

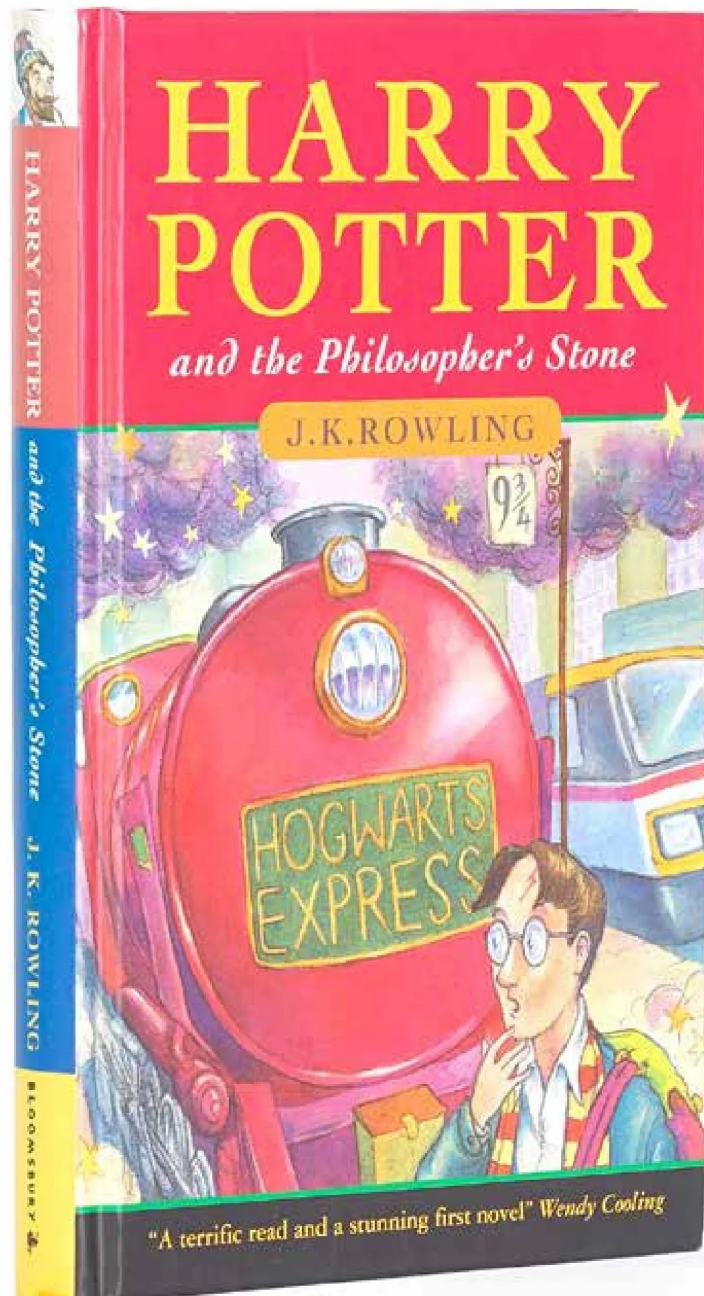
Presented by Christopher Little to the author Philip Nicholson (1940-2005), better known as A.J. Quinell; sold on behalf of Nicholson's last wife, Elsebeth Egholm Nicholson, Danish journalist and author of crime fiction novels, including the *Dicte* stories on which the television series was based.

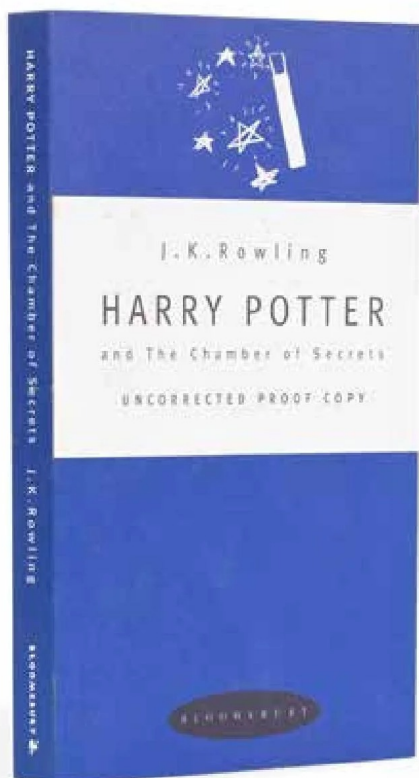
After working all over the world for many years, the Yorkshire-born Christopher Little had come to London in 1974. Finding the employment world very challenging, he decided to open his own recruitment agency. According to a newspaper article in 2007, Little's "switch to the literary world happened by accident in 1979. A schoolfriend and fellow Hong Kong trader, Philip Nicholson, had written a thriller and was seeking representation. Little agreed to take him on and the book, *Man on Fire*, was published under the pseudonym AJ Quinell. It went on to sell 7.5 million copies worldwide and become a Hollywood film..." (David Smith, *The Guardian*, 15 July 2007).

The Christopher Little Literary Agency gradually grew alongside the recruitment business, and had some twenty authors on its books in 1992 when the recruitment arm was sold. "In his only press interview, in 2003, Little recalled: 'The literary agency was really a hobby which started through an accident. I was helping an old friend in his writing career. I had been running as a full-time business for about six years when Harry Potter arrived'" (David Smith, *op cit*).

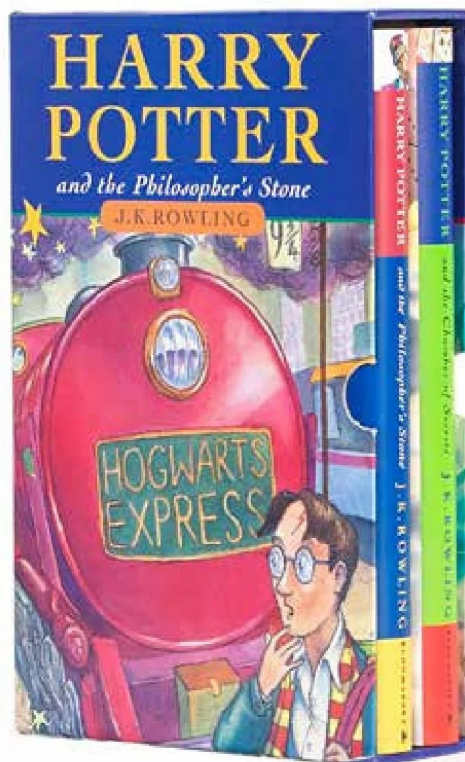
And so it was that in 1995 Little received in the post three chapters of a manuscript from an unknown author named Joanne Rowling, who had apparently chosen the agency at random because the name sounded like a character in a children's story. And the rest, as we know, is publishing history.

Meanwhile Little and Nicholson remained firm friends until the latter's death in 2005, and Little would remain close friends with Elsebeth Egholm until his own death in 2021.





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77

76 •

ROWLING (J.K.)

Harry Potter and the Chamber of Secrets, UNCORRECTED PROOF OF THE FIRST EDITION, *a few light spots to half-title, title and edges of book block, publisher's blue and white wrappers, a few very small spots but generally bright* [Errington AA2(a)], 8vo, Bloomsbury, [1998]

£2,000 - 4,000

UNCORRECTED PROOF COPY OF THE SECOND HARRY POTTER NOVEL. Errington notes that "an unconfirmed print-run of 300 copies is generally accepted... Bloomsbury is unable to provide accurate figures and has merely suggested between 200 and 300 copies".

77 •

ROWLING (J.K.)

[The Harry Potter Gift Set] Harry Potter and the Philosopher's Stone, FIRST EDITION, *fourth printing*, 1997; Harry Potter and the Chamber of Secrets, FIRST EDITION, *seventh printing*, 1998, EACH SIGNED BY THE AUTHOR *on the front free endpaper, publisher's pictorial boards and dust-jackets, MINT COPIES, preserved in the original pictorial single slipcase*, 8vo, Bloomsbury (2)

£3,000 - 4,000

MINT CONDITION SIGNED COPIES OF EARLY PRINTINGS OF THE FIRST TWO HARRY POTTER BOOKS.

This 'Harry Potter Gift Set' (so titled such on the spine of the slipcase) was issued in 1998 prior to publication of *The Prisoner of Azkaban* and largely sold at signing sessions undertaken by Rowling that year. The present set is one of two bought by the vendor in late 1998 at the Deansgate, Manchester branch of Waterstones. The set was given by the vendor to his niece as a Christmas present that year. A letter from the vendor to this effect is included in the lot.



78 •

ROYALTY - EDWARD VIII

The visitors' books of Edward VIII and Wallis Simpson covering thirty-five years including his time as Prince of Wales, King, and Duke of Windsor, and featuring their signatures as such ("Wallis W. Simpson" and "E.P."; "Edward RI", 12 November 1936; "Edward - Duke of Windsor" and "Wallis - Duchess of Windsor", 4 June 1937); including also such guests as: equerry Ulick Alexander, adviser Walter Monckton and solicitor Albert George Allen during the heat of the abdication crisis on 3 and 4 December 1936; Winston Churchill, 10 September 1948 in Cap d'Antibes; Anthony Eden; Esmond Harmsworth who had suggested to Wallis the idea of amorganatic marriage; Ricardo Espírito Santo, at Cascais where he hosted the Duke and Duchess, July 1940; Prince George (Duke of Kent) and Princess Marina; Dickie and Edwina Mountbatten; Alan 'Tommy' Lascelles; Dukes of Buccleuch, Sutherland and Marlborough (all at Balmoral); the Earl and Countess of Portarlington; Duff and Diana Cooper; NBC's Fred Bate and wife Genevieve; Jack Warner; US Embassy Secretary Walter T. Prendergast and Air Attaché Martin Scanlon; Maud 'Emerald' Cunard; Sibyl Colefax; Constance Spry; head of the Foreign Office Robert Vansittart; Eugène and Kitty de Rothschild; Randolph Churchill; Peregrine and Katherine Brownlow; Ghislaine de Polignac; Prince Dmitri Alexandrovich Romanov and wife Sheila; James Pope-Hennessy; Harold, Lord Tennyson; and many others, *a few pages of the first volume lightly waterstained, 2 crushed red morocco albums by Smythson ("Stationery for Town or Country House", title leaf), upper cover of the first volume gilt lettered "The Fort", g.e., oblong 4to (195 x 250mm.), Fort Belvedere (Windsor), Antibes, Balmoral, Sandringham, H.M. Yacht Victoria and Albert, Cascais, Bahamas, Gif-sur-Yvette, and elsewhere, 1 January 1935 to 7 March 1970*

£20,000 - 30,000

'A CURIOUS CATALOGUE OF EXILE': The remarkable visitors' books that accompanied the Duke and Duchess of Windsor throughout their travels and travails. On 14 January 1935, Mrs Simpson wrote from Fort Belvedere to her aunt in Washington that she had given the Prince for Christmas "two red leather books for here, one for the card accounts and one a guest book" (*Wallis & Edward, Letters 1931-1937, 1986*). During the next two years all who stayed at the Fort signed, giving a comprehensive picture of their social circle.

In January 1936 the Prince succeeded to the throne as King Edward VIII. His guests during the eleven months of his reign signed the book, including those who accompanied him on the *Nahlin* cruise in August, and those who stayed at Balmoral in September. Towards the end of the year, signers include those who came to see him in connection with the Abdication crisis - Walter Monckton, George Allen, Esmond Harmsworth, and others.

When Edward left England after abdicating, "Among the few personal items he took with him was the visitors book he had started with Mrs Simpson in 1935. *The Fort* was tooled on its cover, and it would lie on the hall tables of all the many houses they were to live in. It is a curious catalogue of exile. Under little strips of gummed letterhead, visitors signed at Schloss Enzesfeld, Candé (where all their wedding guests signed), Wasserleonburg where they spent their honeymoon, their rented house at Versailles, their rented villa at Cap d'Antibes, their rented *hôtel particulier* in the Boulevard Suchet, the house in Portugal where they spent anxious weeks in the summer of 1940, Government House, Nassau... until it finally came to rest in the 1950s in the Moulin de la Tuilerie at Gif, their country house near Paris. For it never came home" (Michael Bloch, *The Secret File of the Duke of Windsor*, 1988, p.98).

Particularly poignant are the changing forms of Edward and Wallis' monograms pasted at various points: Edward's Prince of Wales crest; the Art Deco "E.R.I. VIII" as King; a sole, angular E within a hexagon with ducal coronet; and finally the interlocked W and E also with ducal coronet. The albums also cover the Windsors' wartime period in the Bahamas, their post-war trip to the UK, and the reigniting of their friendship with Churchill.

The original album given to the Duke by his future wife was completed in 1958 and another near-identical volume was ordered from Smythson. It was signed by all the subsequent guests at Gif until the Duke's declining health prevented them from receiving further visitors there. The final entry is dated 7 March 1970, two years and two months before the ex-King's death.

Provenance

The Duke (1894-1972) and Duchess (1896-1986) of Windsor; presented by Maître Suzanne Blum, the Duchess of Windsor's French lawyer and executrix, to the present owner who had provided important assistance in the administration of the Duchess's estate.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

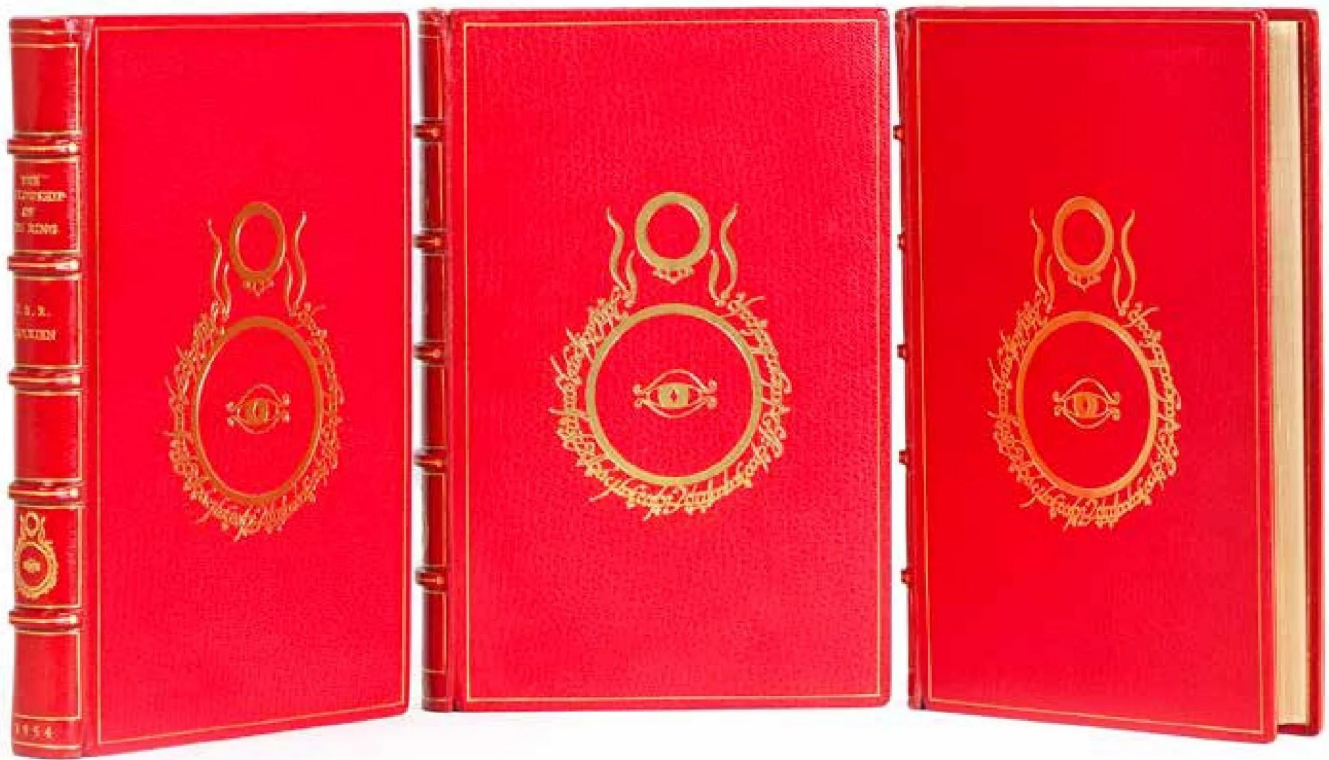
FINE BOOKS AND MANUSCRIPTS | 71

DATE OF ARRIVAL	NAME	DATE OF DEPARTURE	
1936		1936	
Nov 7 th	Storl Colefax	Nov 4 th	
"	Lilly Bonner	"	
"	Vanessa Bonner	"	
"	Walter Lamb	"	
Nov 15 th	Bessie L. Meryman	Nov 10 th	
Nov 20 th	Bessie L. Meryman	Nov 23 th	

1936
November 10th - 13th 1936
Edward R. I.
Samuel W. Bonner
Franklin J. Bonner
Roger Bonner
Lillian Bonner
Walter Bonner
Dorothy Bonner

DATE OF ARRIVAL	NAME	DATE OF DEPARTURE	DATE OF ARRIVAL	NAME	DATE OF DEPARTURE
3-VI-37	Mr. Bedford D. Bonner Mary Bonner L. Lamb	3-VI-37	1937		1937
			June 24 th	Walter - Warden of Windsor	September 7 th
			"	Edward - Duke of Windsor	"
			"	Dorothy Bonner	"
			July 14 th	Bessie L. Meryman	July 21 st
			August 6 th	Josephine Gwynne	August 10 th

DATE OF ARRIVAL	NAME	DATE OF DEPARTURE	DATE OF ARRIVAL	NAME	DATE OF DEPARTURE
1948		1948	1949		1949
August 19 th	Margaret Biddle	September 2 nd	January 22 nd	Jack and	February 15 th
"	John Kelly	August 20 th	March 1 st	Dorothy	March 20 th
September 8 th	E. Fayle Phillips	September 10 th	July 8 th	Bessie L. Meryman	August 22 nd
September 10 th	Clara L. Bonner	"	July 9 th	Walter Bonner - "Princess of Wales"	July 20 th
"	Lillian Bonner	"	August 11 th	Theresa J. Bonner	August 15 th
September 16 th	Walter Bonner	September 16 th	August 17 th	Glady's Bonner	August 18 th



80

79 •

TOLKIEN (J.R.R.)

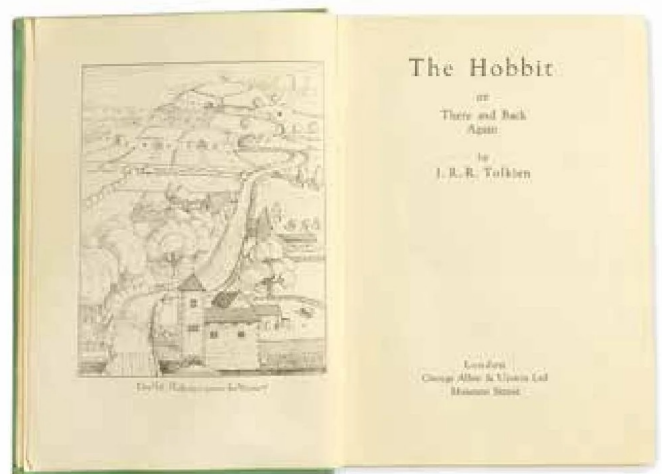
The Hobbit or There and Back Again, FIRST EDITION, FIRST IMPRESSION, frontispiece and 9 plates or illustrations (all but one full-page), map endpapers (printed in red and black) by the author, a few corners turned, paper shelf mark and a few remnants of label inside upper cover, ink numeral ("221") on front free endpaper, publisher's green cloth, lettered and decorated in dark blue, top edge light green, worn at extremities of spine and corners, light spotting, upper hinge starting [Hammond A3(a)], 8vo, George Allen & Unwin, [1937]

£3,000 - 5,000

ONE OF ONLY 1500 COPIES OF THE VERY FIRST EDITION OF *THE HOBBIT*, published on the 21 September 1937. A second issue appeared in December (see following lot).

Provenance

Casterton School, Kirby, stamp on half-title, bookplate on front free endpaper.



79

80 •

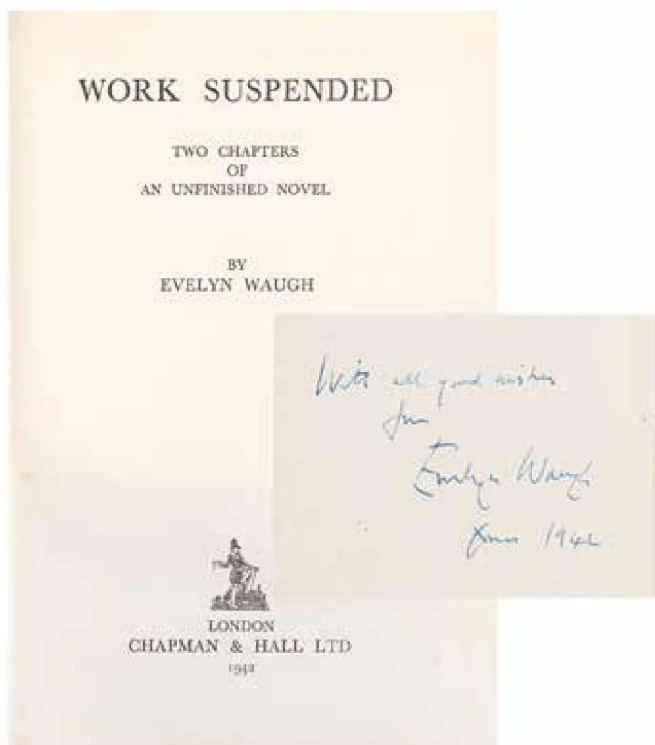
TOLKIEN (J.R.R.)

[The Lord of the Rings] The Fellowship of the Ring; The Two Towers; The Return of the King, together 3 vol., FIRST EDITION, FIRST IMPRESSIONS, 'The Return of the King' with signature mark "4" and sagging text on p.49, and "Men" (no gap) on p.281, folding map printed in red and black at rear of each volume, full crimson morocco gilt by the Chelsea Bindery, sides with single gilt rule border, the upper covers with gilt tooled design reflecting the original jacket design, spines gilt with raised bands and small motif in one compartment, morocco turn-ins, g.e., housed in single morocco-edged slipcase, 8vo, George Allen and Unwin, [1954-1955]

£7,000 - 10,000

A FINELY BOUND SET OF FIRST EDITIONS, FIRST IMPRESSIONS.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



81

81 •

WAUGH (EVELYN)

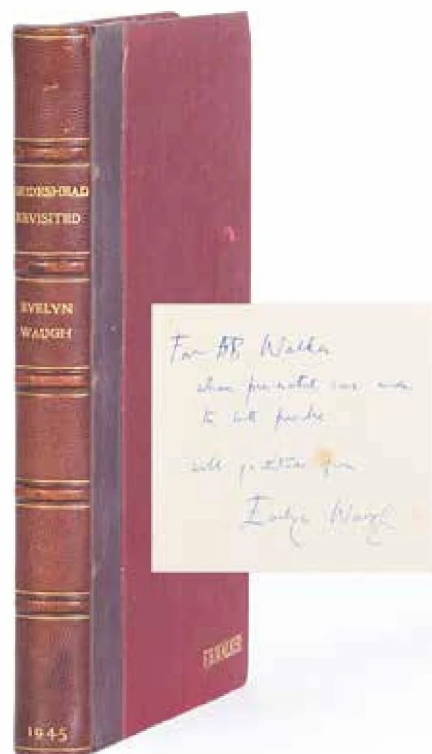
Work Suspended. Two Chapters of an Unfinished Novel, FIRST EDITION, LIMITED TO 500 COPIES, AUTHOR'S PRESENTATION COPY, INSCRIBED "With all good wishes from Evelyn Waugh Xmas 1942" on the front free endpaper, light spotting to edges of text block, publisher's red cloth gilt lettered on spine, slight fading to spine, 8vo, Chapman & Hall, 1942

£700 - 900

Important association copy inscribed to the production manager at Chapman and Hall, who saw the book through the press during the difficult War period. Waugh had started work on the novel in 1939 but, as he noted in the dedication "It is now clear to me that even if I were again to have leisure and will to finish it, the works would be in vain, for the world in which and for which it was designed, has ceased to exist", so only two chapters were completed. "Evelyn wanted the fragment published as it was... It was the best thing he had written, and he was determined that it should stand on its own." (Christopher Sykes, *Evelyn Waugh. A Biography*, 1975). After much dispute with his publishers it was published on 21 December 1942 in a print run of only 500 copies.

Provenance

F.B. Walker (1910-1993), presentation inscription from the author. Walker was the Production Manager at Waugh's publisher Chapman and Hall during the war, effectively running the department despite not being on the board. "It was he who had seen *Put out More Flags*, *Work Suspended*, and *Brideshead* through the press, and he and Waugh had a comfortable professional relationship... Walker was the only person left at Chapman & Hall for whom he felt the slightest sympathy" (Martin Stannard, *Evelyn Waugh: No Abiding City 1939-1966*, 1992). In September 1945, when Walker was overlooked for promotion to the Board in favour of John McDougall, Waugh resigned his directorship of the company in disgust. Subsequently he continued sending Walker warmly inscribed copies of his later books; by descent to the vendor.



82

82 •

WAUGH (EVELYN)

Brideshead Revisited. The Sacred & Profane Memories of Captain Charles Ryder, AUTHOR'S PRE-PUBLICATION PRESENTATION COPY, INSCRIBED "For F.B. Walker whose pre-natal care made the book possible, with gratitude from Evelyn Waugh" on the front free endpaper, half-title, "T.H. Saunders" watermark to title and dedication leaf, pencil numeral "353" on final page "304", contemporary morocco-backed cloth, lettered "F.B. Walker" in gilt on upper cover, t.e.g., others untrimmed, 8vo, Chapman & Hall, 1945 [1944]

£5,000 - 7,000

IMPORTANT ASSOCIATION COPY OF A SPECIAL PRE-PUBLICATION EDITION OF *BRIDESHEAD*, INSCRIBED TO F.B. WALKER, THE MAN "WHOSE PRE-NATAL CARE MADE THE BOOK POSSIBLE".

Printed in a run of fifty copies at his own expense in 1944, Waugh sent these pre-publication copies to his closest friends and associates to garner opinions, after which he revised the text prior to the first trade edition published in the following year. Copies were issued in printed green wrappers, but this copy has a special bespoke binding stamped with the recipient's name on the upper cover. "During the war, and affable and efficient fellow, F.B. Walker, had taken over many jobs [at Chapman & Hall] including that of Production Manager of the General side... It was he who seen... *Brideshead* through the press..." (Martin Stannard, *Evelyn Waugh: No Abiding City 1939-1966*, 1992).

Provenance

F.B. Walker (1910-1993), presentation inscription from the author.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

83 •

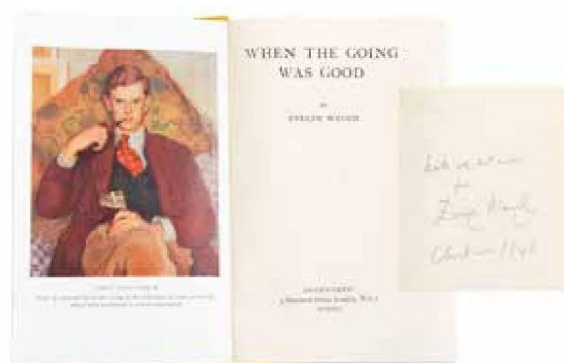
WAUGH (EVELYN)

When the Going Was Good, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "With all best wishes from Evelyn Waugh, Christmas 1946" on the front free endpaper, half-title, colour frontispiece portrait, one folding map, publisher's yellow cloth, light soiling to spine, 3 small splotches to upper cover, 8vo, Duckworth, 1946

£600 - 800

Provenance

F.B. Walker (1910-1993), presentation inscription from the author beneath Walker's ownership inscription ("Bruce Walker").



83

84 •

WAUGH (EVELYN)

Scott King's Modern Europe, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "F.B. Walker with all best wishes from Evelyn Waugh, Christmas 1947" on the front free endpaper, frontispiece, publisher's blue cloth, dust-jacket designed by John Piper, 8vo, Chapman & Hall, 1947

£700 - 900

Christopher Sykes considered Scott-King's *Modern Europe* "a masterly minor work" writing that "it is beautifully thought out and constructed and those who enjoy Evelyn as a clown can find here all the farce they can want" (Sykes, *Evelyn Waugh. A Biography*, 1975).

Provenance

F.B. Walker (1910-1993), presentation inscription from the author.



84

85 •

WAUGH (EVELYN)

The Loved One. An Anglo-American Tragedy... illustrated by Stuart Boyle, ONE OF 250 LARGE PAPER COPIES SIGNED BY THE AUTHOR, this copy unnumbered and not signed by the illustrator, frontispiece, plates and illustrations printed in brown, publisher's green buckram lettered in gilt on spine, t.e.g., others untrimmed, 8vo, Chapman & Hall, [1948]

£400 - 600

86 •

WAUGH (EVELYN)

Helena. A Novel, FIRST EDITION, ONE OF APPROXIMATELY 50 LARGE PAPER COPIES, INSCRIBED BY THE AUTHOR "For F.B. Walker with deep gratitude for all his patient co operation from Evelyn Waugh" on the front free endpaper, printed on hand-made paper, half-title, light spotting on free endpapers, untrimmed in publisher's white buckram, gilt lettering on spine, a few light marks [Davis Checklist A25], large 8vo, Chapman and Hall, 1950

£1,500 - 2,000

ONE OF APPROXIMATELY 50 LARGE PAPER COPIES SPECIALLY BOUND FOR PRESENTATION BY THE AUTHOR. "The indifferent reception given to what Evelyn believed to be by far his own best book was the greatest disappointment of his whole literary life" (Christopher Sykes, *Evelyn Waugh. A Biography*, 1975).

Provenance

F.B. Walker (1910-1993), presentation inscription from the author.



85



86

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



87



88



89

87 •

WAUGH (EVELYN)

Men at Arms, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "For F.B. Walker with gratitude for all his countless kindnesses from Evelyn Waugh" on the front free endpaper, half-title, publisher's blue cloth, 8vo, Chapman & Hall, 1952

£1,000 - 1,500

The first volume of Waugh's "Sword of Honour" trilogy, inscribed with an exceptionally warm note of gratitude to F.B. Walker, who had during the Second World War in which the action of the *Men of Arms* takes place, been the production manager at Chapman & Hall, supporting Waugh to publish several of his novels at a time of great crisis.

Provenance

F.B. Walker (1910-1993), presentation inscription from the author.

88 •

WAUGH (EVELYN)

Love Among the Ruins. A Romance of the Near Future... With decorations by various eminent hands including the author's, FIRST EDITION, NUMBER 5 OF 350 COPIES, INSCRIBED BY THE AUTHOR "For Bruce Walker, with the gratitude of the author Evelyn Waugh. To commemorate Her Gracious Majesty's coronation & the spacious days to come" on the limitation leaf, plates and decorations printed in red, contemporary half green morocco over boards decorated with coronation postage stamps, spine lettered in gilt, t.e.g., original morocco-lipped slipcase decorated with coronation stamps, 8vo, Chapman & Hall, 1953

£1,000 - 1,500

AUTHOR'S PRESENTATION COPY BOUND IN A SEEMINGLY UNIQUE BINDING, quite probably designed by Waugh, decorated with 2 1/2 d. red Coronation stamps, reflecting Waugh's inscription "To commemorate Her Gracious Majesty's Coronation & the spacious days to come". Waugh celebrated Elizabeth's Coronation Day at his home, Piers Court, attending Mass followed by "great upheaval providing fancy dresses and decorating the marc and cart" (*Diaries*, see Evelyn Waugh website, 1 June 2022).

Provenance

F.B. Walker (1910-1993), presentation inscription from the author.

89 •

WAUGH (EVELYN)

The Ordeal of Gilbert Pinfold. A Conversation Piece, FIRST EDITION, LARGE PAPER COPY, AUTHOR'S PRESENTATION COPY, INSCRIBED "Bruce [Walker] with gratitude from Evelyn July 17th 1957" on the front free endpaper, half-title, publisher's red buckram, spine faded, large 8vo, Chapman & Hall, 1957

£1,500 - 2,000

A presentation copy of one of the approximately fifty copies of the specially bound large paper edition.

Provenance

F.B. Walker (1910-1993), presentation inscription from the author.

90 •

WAUGH (EVELYN)

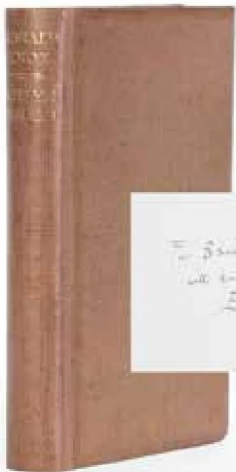
The Life of the Right Reverend Ronald Knox, FIRST EDITION, ONE 29 COPIES "FOR PRESENTATION BY THE AUTHOR", INSCRIBED "For Bruce Walker with the kindest regards from Evelyn Waugh, 8th October 1959" on the front free endpaper, half-title, title printed in red and black, frontispiece portrait, publisher's brown buckram gilt lettered on spine, t.e.g., others untrimmed, 8vo, Chapman & Hall, 1959

£1,000 - 2,000

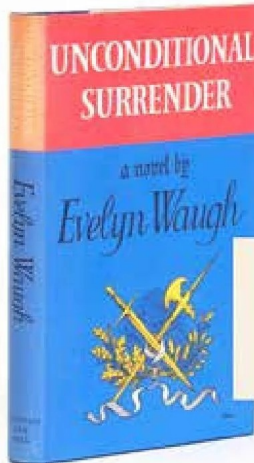
INSCRIBED COPY OF THE SPECIALLY BOUND EDITION OF ONLY TWENTY-NINE COPIES "PRINTED FOR PRESENTATION BY THE AUTHOR".

Provenance

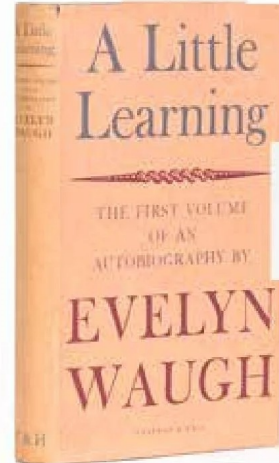
F.B. Walker (1910-1993), presentation inscription from the author.



90



91



92

91 •

WAUGH (EVELYN)

Unconditional Surrender, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Bruce [Walker] with long gratitude from Evelyn" on the front free endpaper, half-title, publisher's blue cloth, dust-jacket, 8vo, Chapman & Hall, 1961

£1,000 - 2,000

AN IMPORTANT ASSOCIATION COPY, INSCRIBED BY WAUGH TO HIS WARTIME PRODUCTION MANAGER AT CHAPMAN & HALL. Of the twelve copies of his own works that Waugh presented to F.B. Walker this is the only one in which he uses both the recipient's and his own first names ("Bruce" and "Evelyn"), a note of informality and elegiac recognition of their work together during the war, and the approaching end of their long association. Christopher Sykes wrote that "In the perfection of its construction *Unconditional Surrender*, and perhaps the whole trilogy, is not surpassed by any other book he wrote" and "With the completion of the trilogy Evelyn's career as a serious writer of fiction drew to an end" (Christopher Sykes, *Evelyn Waugh. A Biography*, 1975).

Provenance

F.B. Walker (1910-1993), presentation inscription from the author.

92 •

WAUGH (EVELYN)

A Little Learning. The First Volume of an Autobiography, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Bruce Walker with kind regards from Evelyn Waugh" on the front free endpaper, frontispiece and 11 plates, publisher's cloth, dust-jacket (slightly frayed at head of spine), 8vo, Chapman & Hall, 1964

£600 - 800

Provenance

F.B. Walker (1910-1993), presentation inscription from the author.



93

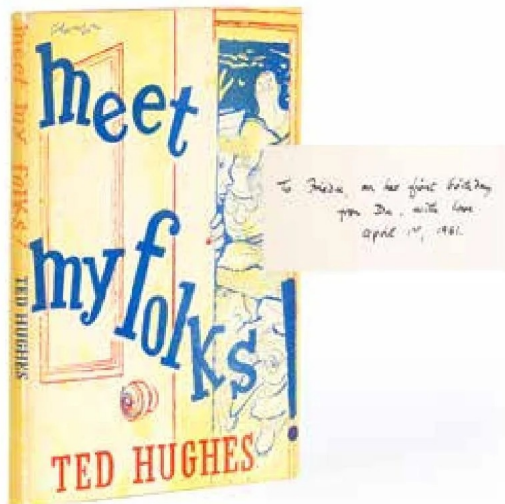
93 •

WOOLF (VIRGINIA)

To The Lighthouse, FIRST EDITION, half-title, binder's advertisement slip loosely inserted, light toning and occasional spotting, publisher's blue cloth (head and foot of spine bumped, small bump to right edge of cover), pictorial dust-jacket by Vanessa Bell (toning and small damp-stains mostly to spine, upper edge a little frayed with very minor loss to head of spine, neatly repaired on reverse) [Kirkpatrick A10], 8vo, Hogarth Press, 1927

£2,000 - 3,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



94

The Property of Frieda Hughes

94 •

HUGHES (TED)

Meet My Folks!, FIRST EDITION, THE DEDICATION COPY INSCRIBED BY THE AUTHOR, "To Frieda, on her first birthday from Da, with love, April 1st, 1961" on the front free endpaper, illustrations by George Adamson, publisher's pictorial boards, dust-jacket (spotting on lower cover) [Sagar/Tabor A4], small 4to, Faber and Faber, 1961

£1,000 - 2,000

PRE-PUBLICATION PRESENTATION COPY OF HUGHES' FIRST BOOK FOR CHILDREN, INSCRIBED TO THE DEDICATEE, Ted and Sylvia Plath's daughter Frieda, on 1 April 1961, six days prior to the official publication date. For the copy inscribed on the same date to Sylvia Plath see Bonhams, 21 March, 2018, lot 341.

Provenance

Frieda Hughes, gift inscription from her father Ted Hughes.

95

[HUGHES (TED)]

The New Poetry. A Selection Selected and Introduced by A. Alvarez, FIRST EDITION, PRESENTATION COPY INSCRIBED BY TED HUGHES TO HIS PARENTS, "To Mom & Dad with love Ted May 24th 1962" on the half-title publisher's wrappers [Sagar/Tabor B11], Penguin Books, 1962--MOOREHEAD (ALAN) Cooper's Creek, TED HUGHES' COPY COPIOUSLY MARKED-UP in margins and with underlinings in blue and black pen, with a note from Frieda Hughes tipped-in ("Daddy commissioned to write the script & hated it. It fell through eventually"), pictorial wrappers (creased, a few short tears), Four Square, 1965--A full-page drawing by Hughes depicting a coiled snake, tethered ass, mountains, small bird and phantastical star-burst, pencil with a few purple ink additions, sheet 265 x 200mm., [undated]; Original carbon copies for three poems ("The Black Beast", "Second Bedtime Story" and "Magical Dangers"), the first 2 with address "Ted Hughes, Court Green, North Tawton, Devon" in upper right corner, sheet sizes 255 x 205mm., 1960s (6)

£600 - 800

INSCRIBED BY HUGHES TO HIS PARENTS - Al Alvarez was the influential poetry editor for *The Observer*, an enthusiastic early champion of Hughes, describing him as "a poet of the first importance" in his review of *Lupercal* (1960), and including more of his poems (twenty-one) in his anthology than any other poet, thus establishing Hughes as one of the best known English poets of his generation. The three carbon copies of poems were evidently written at Court Green, North Tawton at the home Hughes shared with his wife, Sylvia Plath. With an eye to making money, rather than through literary ambition, at this time Hughes turned his hand to script writing, one of which was an adaption of Alan Moorehead's *Cooper's Creek* in conjunction with the anthropologist and film maker Robert Gardner, a project that failed chiefly, as Frieda Hughes notes, due to the fact her father "hated it".

Provenance

Frieda Hughes.

96 •

HUGHES (TED)

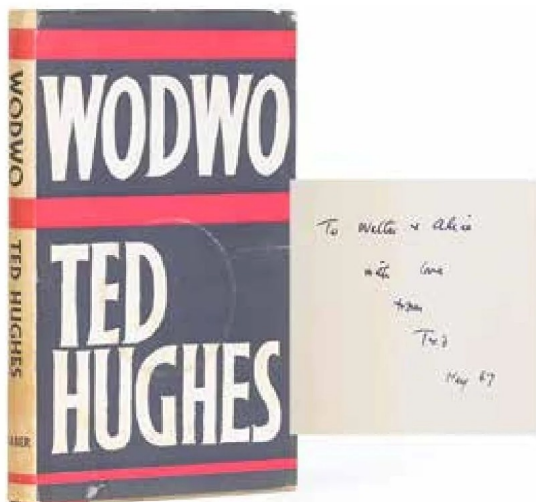
Wodwo, FIRST EDITION AUTHOR'S PRESENTATION COPY INSCRIBED "To Walter [Hughes] & Alice with love from Ted, May 67", publisher's cloth, dust-jacket (spine toned, coffee cup stain on upper cover) [Sagar/Tabor A12], 8vo, Faber and Faber, 1967

£500 - 700

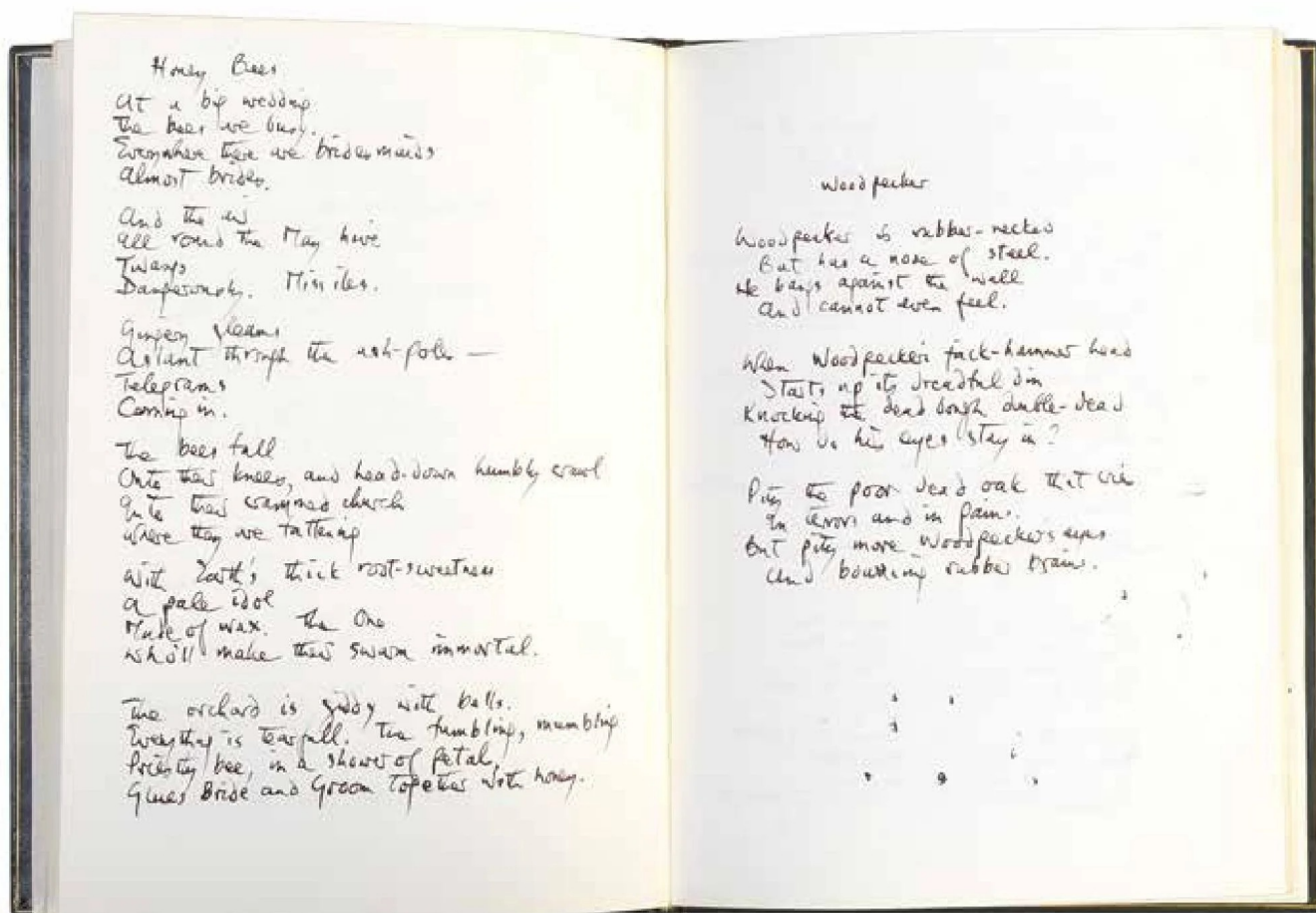
PRESENTATION COPY OF TED HUGHES'S THIRD VOLUME OF POEMS, inscribed to his paternal uncle Walter, and his wife Alice.



95



96



97 •

HUGHES (TED)

Animal Poems, UNIQUE PRESENTATION COPY, ONE OF SIX COPIES INTERLEAVED WITH ALL 14 POEMS WRITTEN OUT BY THE AUTHOR, AND AN ADDITIONAL 18 POEMS ADDED IN MANUSCRIPT, interleaved with 38 pages of manuscript poems, inscribed to the author's daughter, manuscript correction by Hughes to one printed poem ("Otter"), green morocco gilt by Sangorski & Sutcliffe, titled in gilt on spine, g.e., original morocco-lipped slipcase [Sagar/Tabor A13], 4to, [Richard Gilbertson, [1967]

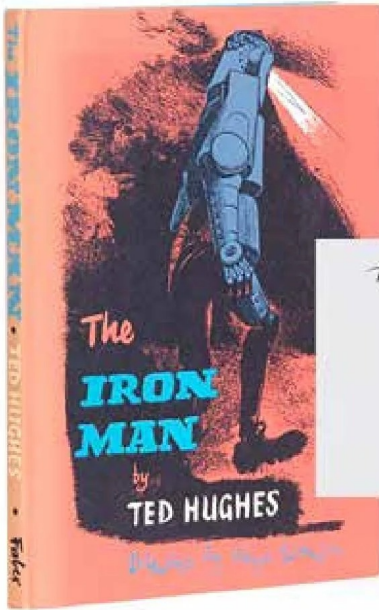
£5,000 - 7,000

INCLUDES 32 MANUSCRIPT "ANIMAL" POEMS BY HUGHES. Of these fourteen are written out by Hughes to face the poems in the printed text, and eighteen are additional ones, including: "Swans", "Mice we funny little creature", "Eagle", "View of a Pig", "The Mosquito", "A Mountain Lion", "Little Whale Song", "The Iron Wolf", "Whiteness", "Honey Bee", "Woodpecker", "Very New Foal" [beginning "Moorland Mother, a dirty white..."], "The Arctic Fox", "A Tigris", "The Brook Trout", "Moose", "A Sparrow Hawk", and "Amulet".

According to the colophon *Animal Poems* was published in an edition of overall of 100 copies, but Sagar and Tabor suggest that some of the proposed edition were never printed. As stated on the colophon this is one of six specially bound copies in which "the poet has written out each of the thirteen [actually fourteen] poems in full...", but in this case with extra poems added.

Provenance

Frieda Hughes, inscribed to her by Ted Hughes, "For Frieda with love from Daddy, Christmas 1982".



98

98 •

HUGHES (TED)

The Iron Man. A Story in Five Nights, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO ONE OF THE DEDICATEES, INSCRIBED "To Frieda love from Dad 31st Jan 1968" on the front free endpaper, illustrations by George Adamson, publisher's cloth, dust-jacket (slight fading to spine, one small smudge on upper cover but good) [Sagar/Tabor A17a], 4to, Faber and Faber, 1968

£4,000 - 6,000

DEDICATEE'S COPY - INSCRIBED TO THE AUTHOR'S DAUGHTER FRIEDA FOUR WEEKS PRIOR TO THE OFFICIAL PUBLICATION, IN FINE CONDITION. The book, dedicated to Frieda, her brother Nicholas and half-sister Shura, was released on 26 February, and "would prove to be Ted's bestselling and best-loved work. It firmly established his place as one of the world's leading children's authors..." (Jonathan Bate, *Ted Hughes*, 2015, p.261). Hughes took his writing for children very seriously. As early as 1957 he wrote to his brother Gerald on the subject, saying "I would like to produce a classic volume... at present there are countless children's books, mostly bad... very few that you want to read 2x" (*Letters*, Faber, 2007, p.108). The book was later adapted into a 'rock opera' musical by Pete Townshend of The Who, and inspired an animated Warner Brothers film (1999). For the dedication copy inscribed for Nicholas see Bonhams, 21 March 2018, lot 375.

99 •

HUGHES (TED)

Crow. From the Life and Songs of the Crow, FIRST EDITION, AUTHOR'S PRESENTATION COPY INSCRIBED TO HIS DAUGHTER, "For Frieda, who has payed [sic.] for every word double treble quadruple quintuple without knowing where it was all going. Love from Dad, October 1970" above a drawing of a large snake on the front free endpaper, publisher's cloth, dust-jacket with cover design by Leonard Baskin, 8vo, Faber and Faber, 1970

£600 - 800

100 •

HUGHES (TED) - EMILY DICKINSON

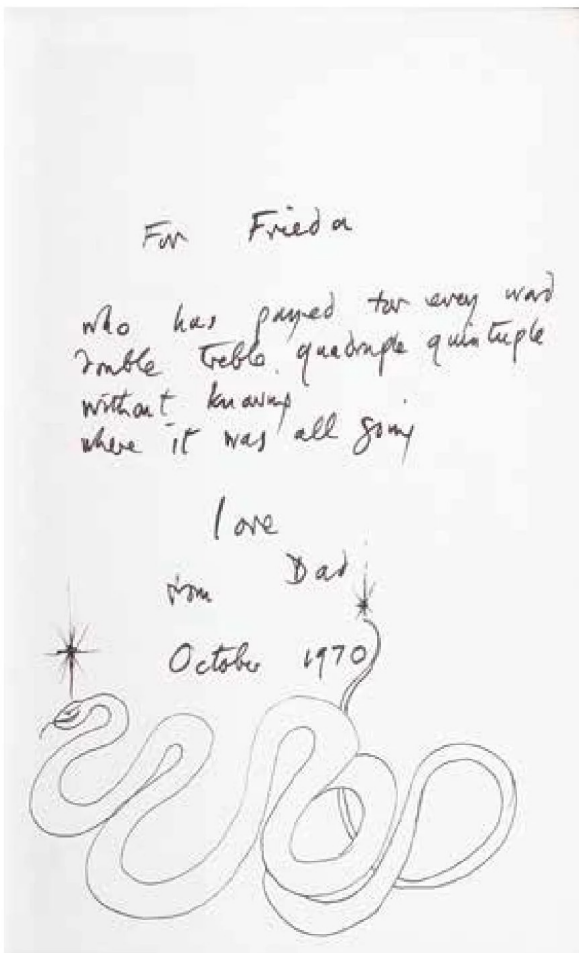
"Poems by Emily Dickinson", MANUSCRIPT TRANSCRIPTION BY HUGHES OF DICKINSON'S POEMS, title and presentation inscription in blue ink, 53 pages of poems in black ink, remainder blank, morocco-backed marbled boards, slightly worn, 8vo, 1974

£4,000 - 6,000

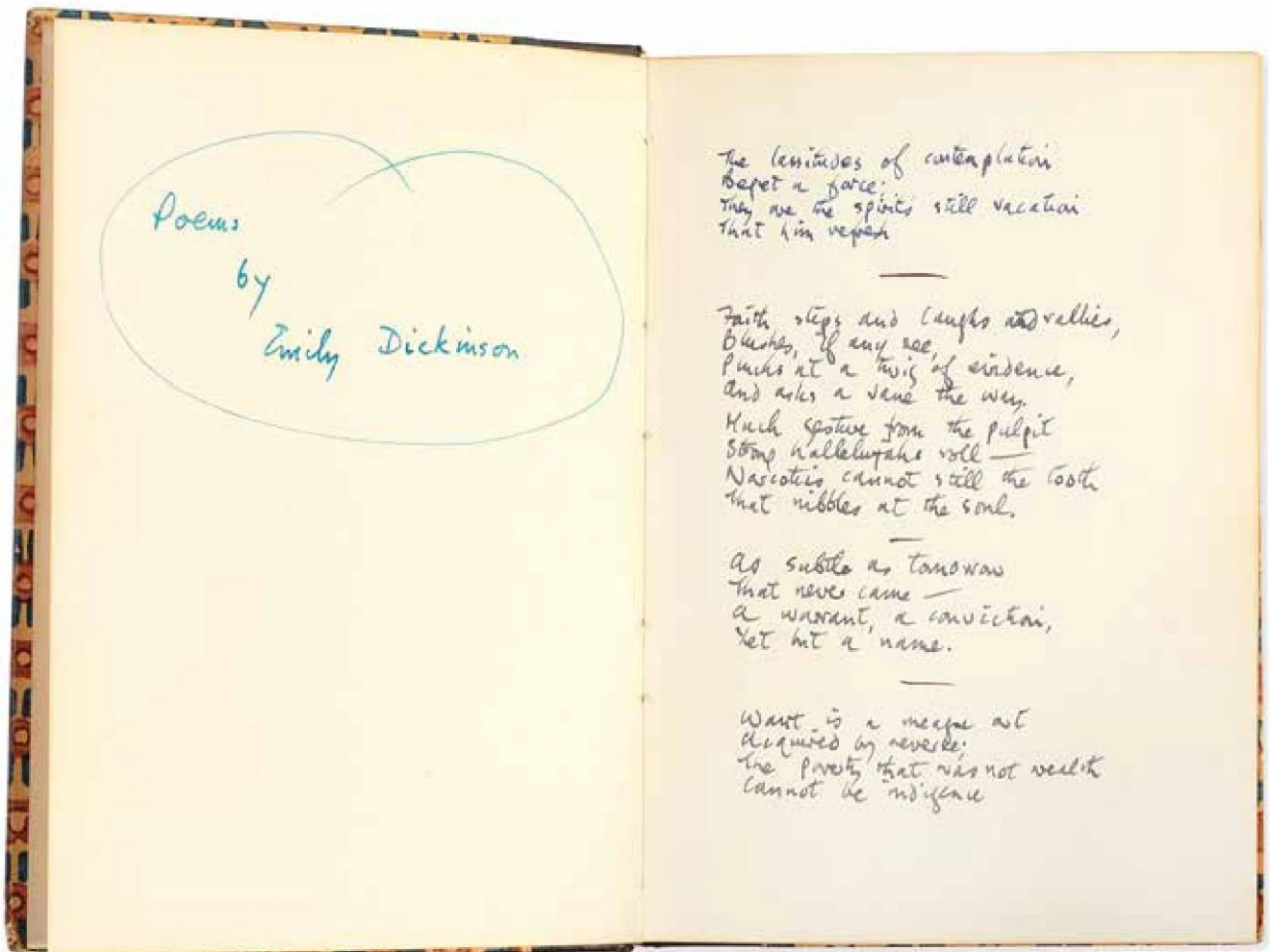
TED HUGHES' MANUSCRIPT TRANSCRIPTION OF APPROXIMATELY FIFTY POEMS BY EMILY DICKINSON, given to his daughter Frieda on her fourteenth birthday. Hughes edited a volume of selected poems by Dickinson, published by Faber and Faber, in 1968, noting that "her poems record not only her ecstatic ecstasy, but her sharp, sceptic independence, her doubt, and what repeatedly opens her ecstasy - her despair". Both Hughes and Sylvia Plath were great admirers, Sylvia herself being awarded a printed edition of Dickinson's poems as a sixteen year old at Wellesley High School in 1948 [See Bonhams, 21 March 2018, lot 304]. Inevitably Plath and Dickinson, as two great American female poets, have often been spoken of in the same breath; Ted himself writing in May 1966 that "I've just finished re-reading all Emily Dickinson for a small selection, and my final feeling is that she comes quite a way behind Sylvia" (*The Letters*, vol. 1, Faber, 2007, p.258).

Provenance

Frieda Hughes, inscribed to her by her father Ted Hughes on her fourteenth birthday, 1 April 1974. Frieda of course also became a published poet.



99



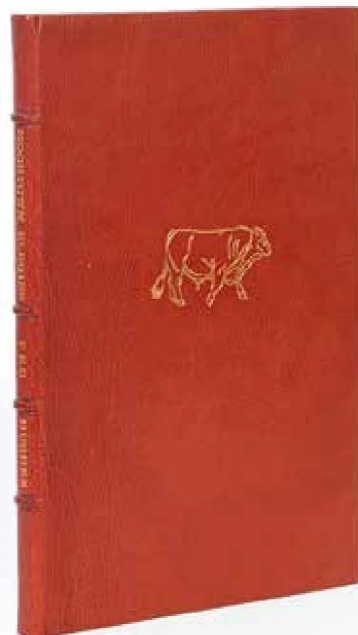
100

101 •

HUGHES (TED)

Moortown Elegies, ONE OF 6 SPECIALLY BOUND AUTHOR'S PRESENTATION COPIES, this for Frieda Hughes (as stated in red print on the colophon, additionally signed by Frieda), from an overall edition of 175, copies, one full-page illustration by Leonard Baskin, original full crushed morocco by Sangorski & Sutcliffe, illustration of a bull blocked in gilt on upper cover, t.e.g., slipcase [Sagar/Tabor 57a], folio (335 x 235mm.), Rampant Lion Press, for The Rainbow Press, 1978

£800 - 1,200



101

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

FINE BOOKS AND MANUSCRIPTS | 81



102

102 •

HUGHES (TED)

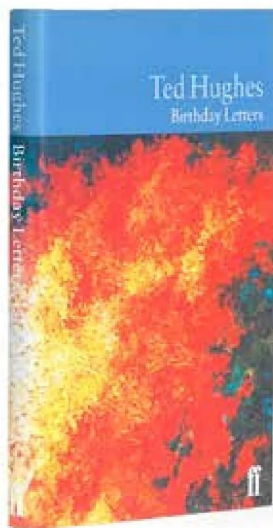
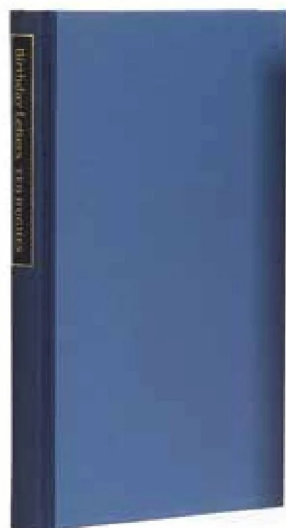
Birthday Letters, COPY NUMBER 1 OF 10 COPIES "RESERVED FOR THE AUTHOR" OF THE SPECIAL EDITION, SIGNED BY THE AUTHOR AND ONE OF THE DEDICATEES *on the colophon*, from an overall edition of 310 copies, publisher's cloth-backed boards, yellow endpapers, 8vo, Faber and Faber, 1998; and a first edition signed by Ted Hughes (2)

£800 - 1,200

Copy Number One of Hughes' *Birthday Letters*, signed by both himself and his daughter Frieda, to whom (together with his and Sylvia Plath's son Nicholas) the book was dedicated. Written over a period of twenty-five years, all the poems in the book concern Hughes' relationship with Sylvia Plath. Hughes died nine months after the publication so when it was awarded the Whitbread Prize that year it was Frieda who collected the award on his behalf, reading out "a letter to a friend in which Hughes had explained, 'I had always just thought them unpublishably raw and unguarded, simply too vulnerable. But then I just could not endure being blocked any longer...'" (British Library, website).

Provenance

Ted Hughes, ownership inscription; Frieda Hughes, Ted Hughes and Sylvia Plath's daughter.



103

103 •

HUGHES (TED)

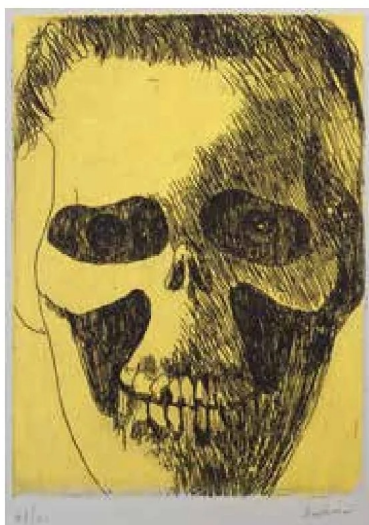
Birthday Letters, COPY NUMBER 2 OF 10 COPIES "RESERVED FOR THE AUTHOR" OF THE SPECIAL EDITION, SIGNED BY THE AUTHOR AND ONE OF THE DEDICATEES *on the colophon*, from an overall edition of 310 copies, publisher's cloth-backed boards, yellow endpapers, 8vo, Faber and Faber, 1998; and a first edition signed by Ted Hughes (2)

£800 - 1,200

Copy Number 2 of Hughes' *Birthday Letters*, signed by both himself and his daughter Frieda, to whom (together with his and Sylvia Plath's son Nicholas) the book was dedicated. Written over a period of twenty-five years, all the poems in the book concern Hughes' relationship with Sylvia Plath. Hughes died nine months after the publication so when it was awarded the Whitbread Prize that year it was Frieda who collected the award on his behalf, reading out "a letter to a friend in which Hughes had explained, 'I had always just thought them unpublishably raw and unguarded, simply too vulnerable. But then I just could not endure being blocked any longer...'" (British Library, website).

Provenance

Ted Hughes, ownership inscription; Frieda Hughes, Ted Hughes and Sylvia Plath's daughter.



104

104 •

HUGHES (TED)

Howls & Whispers... Etchings by Leonard Baskin, NUMBER 48 OF 110 COPIES, SIGNED BY BOTH AUTHOR AND ILLUSTRATOR, printed in red and black on hand-made paper, 11 etched plates signed and dated by Baskin, all printed in colours, tissue guards, publisher's cloth-backed patterned boards, red morocco gilt spine label, cased in original solander box (a few light smudges on upper cover), 4to, The Gehenna Press, 1998

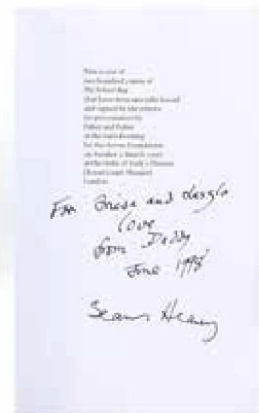
£1,500 - 2,000

Howls and Whispers was the last book published in Hughes' life-time, and the final collaboration with Leonard Baskin, his lifelong friend. After the publication and universal success of *Birthday Letters* Hughes still "could not let Sylvia go... [*Howls and Whispers*] would be an opportunity to release, but avoid excessive public examination, some of the most intimate poems that he had stepped back from including in *Birthday Letters*" (Jonathan Bate, *Ted Hughes*, 2015, p.509).

Provenance

Frieda Hughes, the author's daughter, signed on the title-page.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

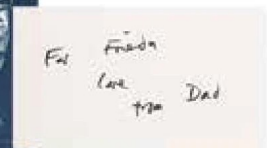
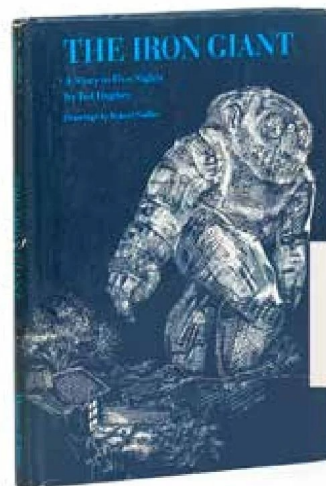


105 •
HUGHES (TED)

A collection of 30 works by Hughes, some first editions, and one by Sylvia Plath, ALL PRESENTATION COPIES INSCRIBED BY HUGHES to "Frieda [Hughes] and Laszlo [Lukacs] love Daddy, June 1998" (occasionally "Daddy and Ted" or "Ted"), some with an additional earlier ownership inscription by Hughes, publisher's cloth and dust-jackets, wrappers or boards, 8vo and 4to (31)

£1,000 - 2,000

Thirty-one titles, one by Sylvia Plath, the others by Ted Hughes inscribed by him to their daughter Frieda Hughes and her third husband, the artist Laszlo Lukacs in June 1996. Includes first or first U.S. editions of Plath's *Collected Poems* (1981), Hughes' *Crow* (1970, additional inscription dated Oct. 1970), *Poetry Is* (1970, U.S., signed 2 December 1997, 2 annotations by Frieda in the text), *Selected poems 1957-1967* (U.S., 1972), *Season Songs* (1976, additional inscription dated 1976), *Moon-Bells and Other Poems* (1978, additional inscription dated Feb. 1978), *Gaudete* (U.S., 1977, additional inscription dated Dec. 1978), *Cave Birds* (U.S., 1978), *River* (1983), *Rain-Charm for the Duchy* (1992), *What is the Truth?* (1984), *The Dreamfighter and Other Creation Tales* (1995), *The School Bag* (1997), idem (1997, one of 200 copies, SIGNED BY SEAMUS HEANEY), *A Primer of Birds* (Gehenna Press, 1981, one of 250 copies signed by both author and illustrator Leonard Baskin on title).



106 • **HUGHES (TED)**

The Iron Giant, *first U.S. edition*, AUTHORS' PRESENTATION COPY INSCRIBED TO FRIEDA HUGHES, ONE OF THE DEDICATEES, "*For Frieda love from Dad*" on the front-free endpaper, *Illustrations by Robert Nadler*, New York, Harper & Row, [1968]; The Iron Woman, FIRST EDITION, AUTHORS' PRESENTATION COPY INSCRIBED TO FRIEDA HUGHES, ONE OF THE DEDICATEES, "*For Frieda, with much love Daddy, August 1993*" on the front free endpaper, *illustrations by Andrew Davidson*, Faber, 1993; How the Whale Became, *first U.S. edition*, AUTHORS' PRESENTATION COPY INSCRIBED TO FRIEDA HUGHES, ONE OF THE DEDICATEES, "*For Frieda love from Dad*" on the front-free endpaper, *illustrations by Rick Schreiter*, New York, Atheneum, 1964; Earth-moon. Illustrated by the Author, NUMBER 185 OF 226 COPIES, *publisher's boards with cork inlay on upper cover cover, slipcase*, 12mo, Rainbow Press, 1976; Animal Poems, LIMITED TO 100 COPIES, *this copy not numbered but signed "Ted Hughes Sept 25 1971"* on front free endpaper, *loose in wrappers as issued*, 4to, Credition, Devon, Richard Gilbertson, [1971]; Under the North Star... Drawings by Leonard Baskin, FIRST EDITION, PRESENTATION COPY INSCRIBED "*For Frieda and Des [Dawe, Frieda's first husband] with love Dad, 1st May 1981*", New York, Viking, 1981; What is the Truth? A Farmyard Fable for the Young, FIRST EDITION, INSCRIBED "*To Frieda with love Daddy, 4th May 1984*", Faber, 1984; The Cat and the Cuckoo... With Paintings by R.J.

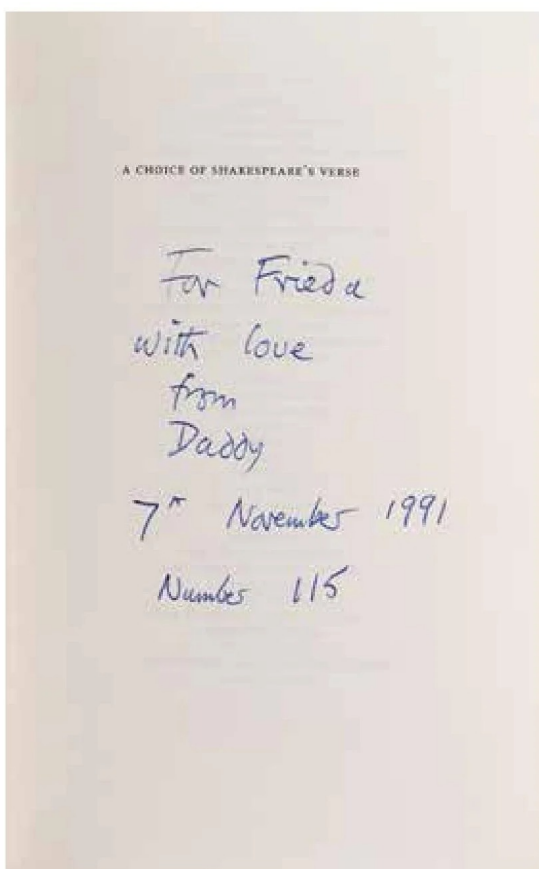
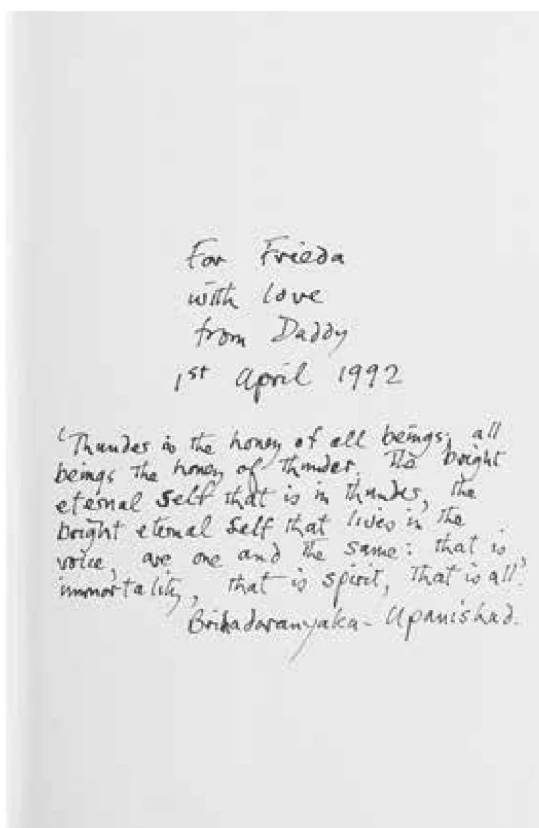
Lloyd, FIRST EDITION, INSCRIBED "*For Frieda, some more nursery rhymes from Daddy with much love, 23rd August 1987*", Bideford, Sunstone Press, 1987; Tales of the Early World, FIRST EDITION, PRESENTATION COPY, INSCRIBED "*For Frieda to read to Clive [Anderson, Frieda's second husband] with love from Daddy, August 1988*", Faber, 1988; The Mermaid's Purse. Watercolours by R.J. Lloyd, FIRST EDITION, NUMBER 10 OF 100 COPIES SIGNED BY THE AUTHOR AND ARTIST, INSCRIBED "*For Frieda love from Daddy, August 1993*", colour plates, slipcase, Bideford, Sunstone Press, 1993; The Dreamfighter and Other Creation Tales, FIRST EDITION, PRESENTATION COPY, INSCRIBED "*For Frieda, some more bedtime stories with love from Daddy, 21st May 1995*", Faber, 1995, unless otherwise stated publisher's cloth, dust-jackets, 8vo; and 13 other books for children, of which 9 by Hughes with ownership inscription by Frieda (and 2 inscribed to her by her father), 2 inscribed to her by Leonard Baskin, and 2 inscribed to her by Ralph Steadman (24)

£1,200 - 1,800

"FOR FRIEDA SOME MORE NURSERY RHYMES FROM DADDY WITH MUCH LOVE" - A collection of Ted Hughes's books for children, most inscribed to his own daughter, Frieda, to whom several of the books were dedicated.

Provenance
Frieda Hughes, most with gift inscriptions to her by Ted.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



107 •

HUGHES (TED)

Birthday Letters, SPECIAL EDITION, NUMBER III OF 10 COPIES RESERVED FOR THE AUTHOR, SIGNED, *from an overall edition of 310, publisher's quarter morocco*, Faber, [1998]; Tales from Ovid, 2 copies, SPECIAL EDITION, NUMBERS I AND 2 OF 10 COPIES RESERVED FOR THE AUTHOR, SIGNED, *from an overall edition of 310, publisher's cloth-backed boards*, Faber, [1998]; Earth-moon. Illustrated by the Author, LIMITED 226 COPIES, SIGNED BY THE AUTHOR, 1975; Orts, LIMITED TO 200 COPIES, SIGNED BY THE AUTHOR, 1978; Adam and the Sacred Nine, 4 copies, LIMITED TO 200 COPIES, SIGNED BY THE AUTHOR, 1978, *original blue calf, slipcases*; Moortown Elegies, NUMBER 77 OF 175 COPIES, SIGNED, *publisher's pictorial vellum gilt, t.e.g., slipcase*, 1978; Spring, Summer, Autumn, Winter, 2 copies, LIMITED TO 140 COPIES SIGNED, *publisher's limp calf, one in slipcase*, 1973, Rainbow Press; A Solstice, ONE OF 350 COPIES, *this copy 139, additionally inscribed "Ted Hughes 9 August 78" on colophon, publisher's wrappers*, Knotting, Sceptre Press, 1978; Animal Poems, 2 copies, LIMITED TO 100 COPIES, SIGNED "TED HUGHES 25TH SEPT 1971", *loose as issued in publisher's wrappers*, Cridton, Richard Gilbertson, 1971; Giant Dream of Elephants, 1982; Wolf-Watching, 1982; Mice Are Funny Creatures, 1983; Weasels at Work, 1983, EACH LIMITED TO 75 COPIES SIGNED, *prospectus in each, publisher's wrappers, printed label on upper cover*, Court Green, North Tawton; Moortown, FIRST EDITION, PRESENTATION COPY INSCRIBED "For Frieda and Des [Dawes] with lots of love from Dad, 10th Nov. 1979", *errata slip with one line added in manuscript by Hughes loosely inserted*, Faber, 1979; Flowers and Insects, FIRST EDITION, DEDICATION COPY INSCRIBED "For Frieda with special love from Daddy, November 1986", 1986; Wolf Watching, FIRST EDITION, PRESENTATION COPY INSCRIBED "For Frieda and Clive [Anderson] with love Daddy, 9th October 1989, 1989; A Choice of Shakespeare's Verse... Selected by Ted Hughes, PRESENTATION COPY INSCRIBED "For Frieda with love from Daddy, 7th November 1991. Number 115 [with a stanza marked in the text], *publisher's wrappers*, 1991; Shakespeare and the Goddess of Being, FIRST EDITION, PRESENTATION COPY INSCRIBED "For Frieda with love from Daddy, 1st April 1992" *above a six line verse from the "Brihadaranyaka Upanishad"*, 1992; Winter Pollen. Occasional Prose, FIRST EDITION, PRESENTATION COPY INSCRIBED "For Frieda - Keep this book from bandicoots, wombats, jippers and the laughter of Jackasses - it's the secret of life of your Daddy who sends it with love for April 1st, 1994 [Frieda's birthday]", 1994, Faber, *unless otherwise mentioned publisher's cloth, dust-jackets, 8vo and 4to*; and approximately 40 others, of which 8 inscribed by Ted to Frieda (3 his own works, 5 by other authors, 6 signed limited editions), and others by Hughes (c.65)

£2,000 - 3,000

"FOR FRIEDA - KEEP THIS BOOK FROM BANDICOOTS, WOMBATS, JIPPERS AND THE LAUGHTER OF JACKASSES - IT'S THE SECRET LIFE OF YOUR DADDY WHO SENDS HIS LOVE" - A collection of copies personally inscribed by Hughes to his daughter, of Private Press publications (Morrugu, Rainbow, etc.) and others by Hughes.

Provenance

Frieda Hughes, inscribed to her, or with her ownership inscription.

108 •

[PLATH (SYLVIA)]

A Winter Ship, FIRST EDITION, ONE OF APPROXIMATELY 60 COPIES, *title within an ornamental border, stitched in original stiff card with marbled wrappers, title printed in black on label pasted on upper cover* [Tabor A1], 8vo, Edinburgh, Tragara Press, 1960

£1,000 - 1,500

THE FIRST EDITION OF SYLVIA PLATH'S FIRST SEPARATELY PRINTED POEM. Alan Anderson, the owner of the Tragara Press, has stated that approximately 60 copies were printed. Plath was extremely pleased with the result, writing to Anderson on 23 July 1960 "The pamphlets are absolutely beautiful. Ted and I are delighted with them, and especially with the handsome way you make up your covered booklets" (*The Letters*, Vol.II, edited by Steinberg and Kukil, 2018).

Provenance

Sylvia Plath and Ted Hughes; their daughter Frieda Hughes, her signature on card loosely inserted.

109 •

[PLATH (SYLVIA)]

A Winter Ship, FIRST EDITION, ONE OF APPROXIMATELY 60 COPIES, *title within an ornamental border, stitched in original stiff card with marbled wrappers, title printed in black on label pasted on upper cover* [Tabor A1], 8vo, Edinburgh, Tragara Press, 1960

£1,000 - 1,500

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Provenance

Sylvia Plath and Ted Hughes; their daughter Frieda Hughes, her signature on card loosely inserted.

110 •

PLATH (SYLVIA)

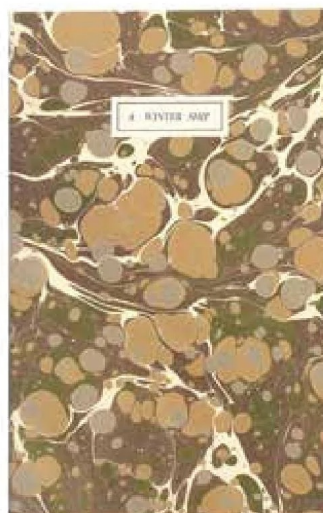
The Colossus. Poems, FIRST EDITION, *light spotting, ink correction to one word in the poem "Sculptor", publisher's green cloth, gilt lettered on spine, dust-jacket (light spotting, mostly to spine and lower cover, slightly frayed at head of spine)* [Tabor A2a], 8vo, William Heinemann, 1960

£1,500 - 2,500

Rare first edition of Plath's first major work.

Provenance

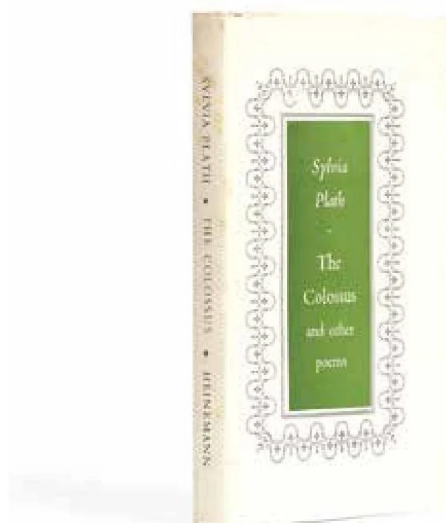
Frieda Hughes, Sylvia's daughter, ownership inscription. Frieda was born in April, some seven months prior to the publication of *Colossus*.



108

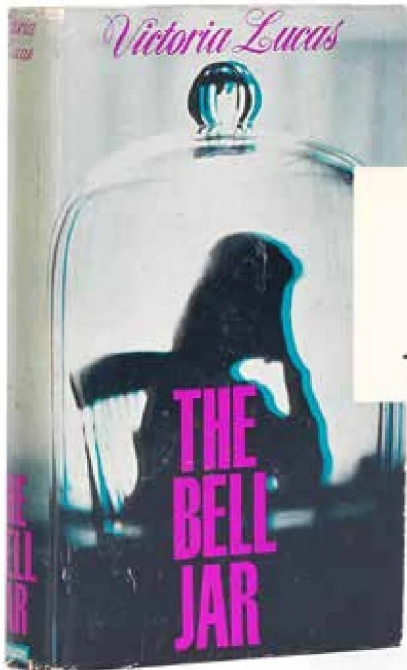


109

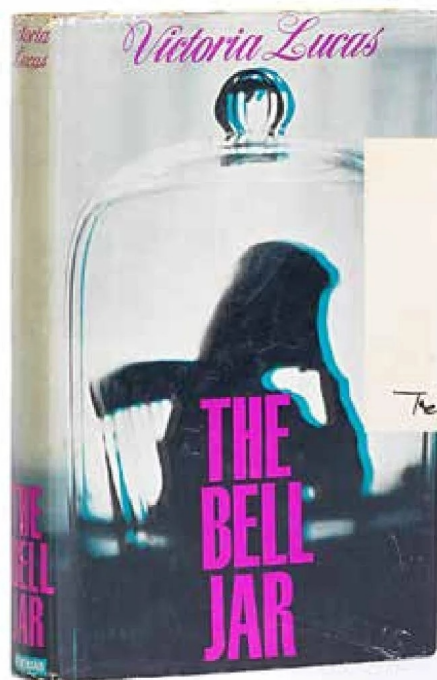


110

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



111



112

111 •

[PLATH (SYLVIA)]

The Bell Jar by Victoria Lucas, FIRST EDITION, FIRST IMPRESSION, SIGNED BY TED HUGHES, and Frieda Hughes on the front free endpaper, light spotting to edges of text block, publisher's black cloth, gilt lettered on spine, pictorial dust-jacket (light soiling, slightly creased and frayed at corners and extremities of spine) [Tabor A4a.1], 8vo, Heinemann, [1963]

£6,000 - 8,000

A FINE ASSOCIATION COPY, SIGNED BY TED HUGHES, OF THE FIRST EDITION OF SYLVIA PLATH'S ONLY NOVEL. According to the publishers, only "a token quantity" of the book were printed (Tabor, *Sylvia Plath. An Analytical Bibliography*, 1987).

Provenance

Ted Hughes, ownership inscription; Frieda Hughes, Ted Hughes and Sylvia Plath's daughter.

112 •

[PLATH (SYLVIA)]

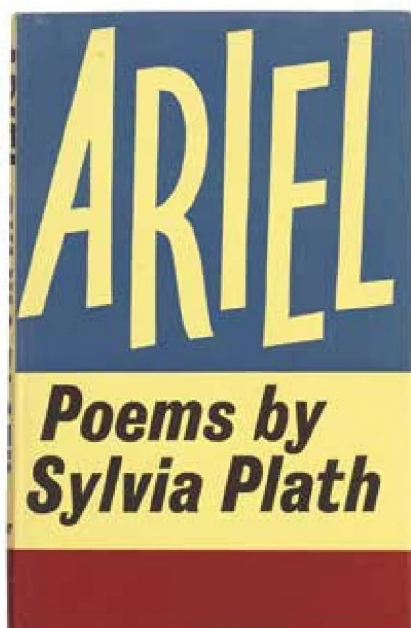
The Bell Jar by Victoria Lucas, FIRST EDITION, second impression, SIGNED BY TED HUGHES, and Frieda Hughes on the front free endpaper, light spotting to edges of text block, publisher's black cloth, gilt lettered on spine, pictorial dust-jacket (light soiling, a few old tea splashes on spine and lower cover) [Tabor A4a.1, "A second printing..."], 8vo, Heinemann, [1963]

£2,500 - 3,500

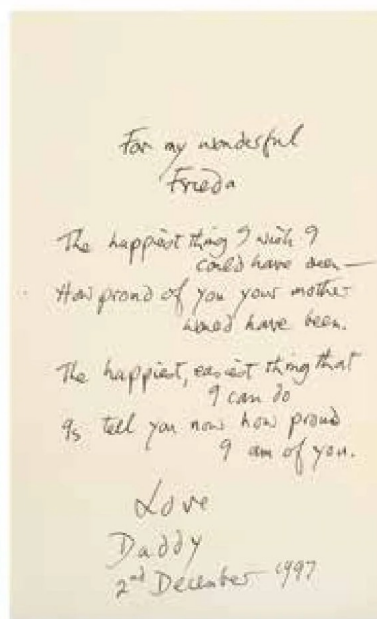
ASSOCIATION COPY OF SYLVIA PLATH'S ONLY NOVEL, SIGNED BY TED HUGHES. According to the publishers, only "a token quantity" of the first edition was printed, and so it was swiftly followed by this second impression. "A second printing has the words 'Reprinted 1963' on the title verso" (Tabor, *Sylvia Plath. An Analytical Bibliography*, 1987).

Provenance

Ted Hughes, ownership inscription; Frieda Hughes, Ted and Sylvia's daughter.



113



113 •

PLATH (SYLVIA)

Ariel, FIRST EDITION, PRESENTATION COPY INSCRIBED BY SYLVIA'S HUSBAND TED HUGHES TO THEIR DAUGHTER FRIEDA, ONE OF THE DEDICATEES, "For my wonderful Frieda.. How proud of you your mother would have been... Daddy, 2nd December 1997", publisher's red cloth, dust-jacket, [Tabor A5a], FINE COPY, 8vo, Faber and Faber, 1965

£2,000 - 3,000

"HOW PROUD OF YOU YOUR MOTHER WOULD HAVE BEEN" - A TOUCHING ASSOCIATION COPY, INSCRIBED BY TED HUGHES WITH A WONDERFULLY WARM INSCRIPTION TO HIS AND SYLVIA PLATH'S DAUGHTER FRIEDA. This copy was inscribed less than a year before Hughes' death, "For my wonderful Frieda/The happiest thing I wish I could have seen -/How proud of you your mother would have been. The happiest, easiest thing that I can do/Is tell you now how proud I am of you. Love Daddy, 2nd December 1997".

Ariel was edited by Ted Hughes, whose daughter Frieda felt that her father had "honoured my mother's work and her memory by publishing *Ariel*... He, perhaps more than anyone, recognised and acknowledged her talent as extraordinary. Without *Ariel*, my mother's literary genius might have gone unremarked forever" (*The Letters of Sylvia Plath*, 2017, Preface). Towards the end of 1962 Plath had gathered together in a black ring binder most of the poems which would eventually be included in *Ariel*, a title Plath chose shortly before she died in February 1963. The book was dedicated to both Frieda and her brother Nicholas.

Provenance

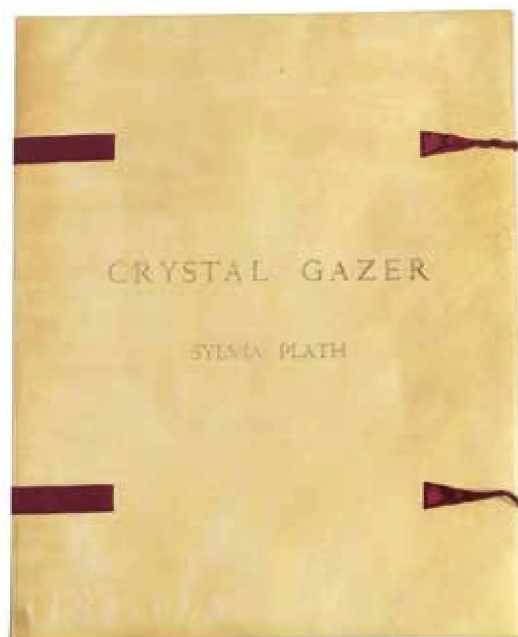
Frieda Hughes, gift inscription from her father, Ted Hughes.

114 •

PLATH (SYLVIA)

Crystal Gazer and Other Poems, COPY NUMBER 1 OF 20 COPIES BOUND IN FULL VELLUM, from an overall edition of 400 copies, this copy with a manuscript poem by Ted Hughes on the front free endpaper, publisher's vellum, silk ties, original solander box [Tabor A9], 4to, The Rainbow Press, [1971]

£1,000 - 1,500



114

NUMBER 1 OF ONLY 20 COPIES BOUND IN VELLUM, THIS COPY WITH THE ADDITION OF A PREVIOUSLY UNKNOWN 3-STANZA POEM BY TED HUGHES, not found in the *Collected Poems*, added by Hughes to the front free endpaper. The poem begins "Looking for the future's/Lovely features in a mirror/was an error...". A selection of previously unpublished poems by Plath, chosen by Olwyn Hughes, this was the first book with the Rainbow Press imprint. The vellum bound copies were offered at £120, the standard copies at £21.

Provenance

Frieda Hughes, ownership inscription on the half-title.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

116 •

PLATH (SYLVIA)

Pursuit. With an Etching & Drawings by Leonard Baskin, NUMBER 1 OF 100 COPIES, *etched plate by Baskin signed and numbered, original green morocco by Zaehnsdorf, t.e.g., slipcase [Tabor A17], 1973; Lyonesse. Poems, NUMBER 12 OF 90 COPIES BOUND IN FULL CALF, from an overall edition of 400 copies, full calf, gilt, t.e.g., slipcase [Tabor A13], 1971; Crystal Gazer and Other Poems, ONE OF 80 COPIES BOUND IN FULL CAPE GOAT LEATHER from an overall edition of 400, this copy number 34, one plate after Plath, full red morocco gilt by Zaehnsdorf, t.e.g., slipcase [Tabor A9], 1971; Dialogue Over the Ouija Board, NUMBER 1 OF 140 COPIES, frontispiece by Leonard Baskin, publisher's limp vellum, slipcase [Tabor A25], 1981, 4to and 8vo, The Rainbow Press (4)*

£800 - 1,200

The four titles by Sylvia Plath published by The Rainbow Press, founded by Ted Hughes and his sister Olwyn.

Provenance

Frieda Hughes, inscribed in each copy.

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PLATH (SYLVIA)

Three Women. A Monologue for Three Voices, 2 copies, *second (first published) edition, Limited to 180 copies, frontispiece by Stanislaw Gliwa, publisher's pictorial cloth gilt [Tabor A3b.1], Turret Books, 1968; Ariel, 2 copies, first U.S. edition [Tabor A5b], Harper & Row, [1966]; Uncollected Poems, 2 copies, [LIMITED TO 150 COPIES], THESE COPIES "A" and "C OF 13 COPIES" SIGNED BY TED HUGHES inside upper cover [Tabor A6, not mentioning this "lettered" limited variant], Turret Books, 1965 [but 1966]; Wreath for a Bridal, 2 copies, LIMITED TO 100 COPIES, these copies "A" and "C" of 5 unnumbered copies, publisher's wrappers [Tabor A7], Frensham, Farnham Press, 1970; Fiesta Melons, 3 copies, LIMITED TO 150 COPIES, early numbers but not signed by TH [Tabor A10], Exeter, Rougemont Press, 1971; Crossing the Water, 2 copies, first U.S. edition [Tabor A11b], Harper & Row, 1971; Lyonesse. Poems, 3 copies, limited to 300 copies, publisher's cloth, slipcase [Tabor A13], Rainbow Press, 1971; Million Dollar Month, 2 copies, LIMITED TO 150 COPIES, publisher's wrappers [Tabor A14], Frensham, Sceptre Press, [1971]; Winter Trees, 2 copies, FIRST EDITION, [Tabor A15], Faber, 1971; idem, 2 copies, first U.S. edition [Tabor A15b], Harper & Row, 1972; Child, NUMBER 1 OF 325 COPIES, [Tabor A16], Exeter, The Rougemont Press, 1971; Two Poems, 5 copies, LIMITED TO 300 COPIES, 2 copies "Especially" limited to 75 copies in variant wrappers [Tabor A22], Knotting, Martin Booth at Sceptre Press, 1980; Two Uncollected Poems, 2 copies, numbers 1 and 2 of 450 copies, publisher's wrappers [Tabor A23], Anvil Press, 1980; A Dialogue Over a Ouija Board, NUMBER 3 OF 140 COPIES, illustration by Leonard Baskin, publisher's limp vellum, slipcase [Tabor A25], Rainbow Press, 1981; A Day in June. An Uncollected Short Story, 3 copies, LIMITED TO 160 COPIES, publisher's wrappers, one in original envelope [Tabor A24], Ely, Embers Handpress, 1981, The Green Rock, 4 copies, LIMITED TO 160 COPIES publisher's wrappers, one in a slipcase [Tabor A28], Ely, Embers Handpress, 1982; The Magic Mirror, 3 copies, LIMITED TO 226 COPIES, these lettered copies "A", "B" and "N" "reserved for the Press", one signed by Ted Hughes, one in special morocco-backed boards with slipcase, other in different coloured wrappers, Rhiwagor, Embers Handpress, 1989, all signed (or with loose inserted slip) by Frieda Hughes, unless otherwise mentioned publisher's cloth, dust-jackets, 8vo and 4to; and approximately 45 others by or about Plath, including 2 signed by Ralph Steadman, Out of Ash published in Tel-Aviv in 1965, 2 biographies of Plath with a few annotations by Olwyn Hughes, and a collection of approximately 79 American first day covers for Plath stamp (quantity)*

£1,500 - 2,500

Provenance

Frieda Hughes, Sylvia and Ted Hughes's daughter. The books signed by her, or with her signature loosely inserted.

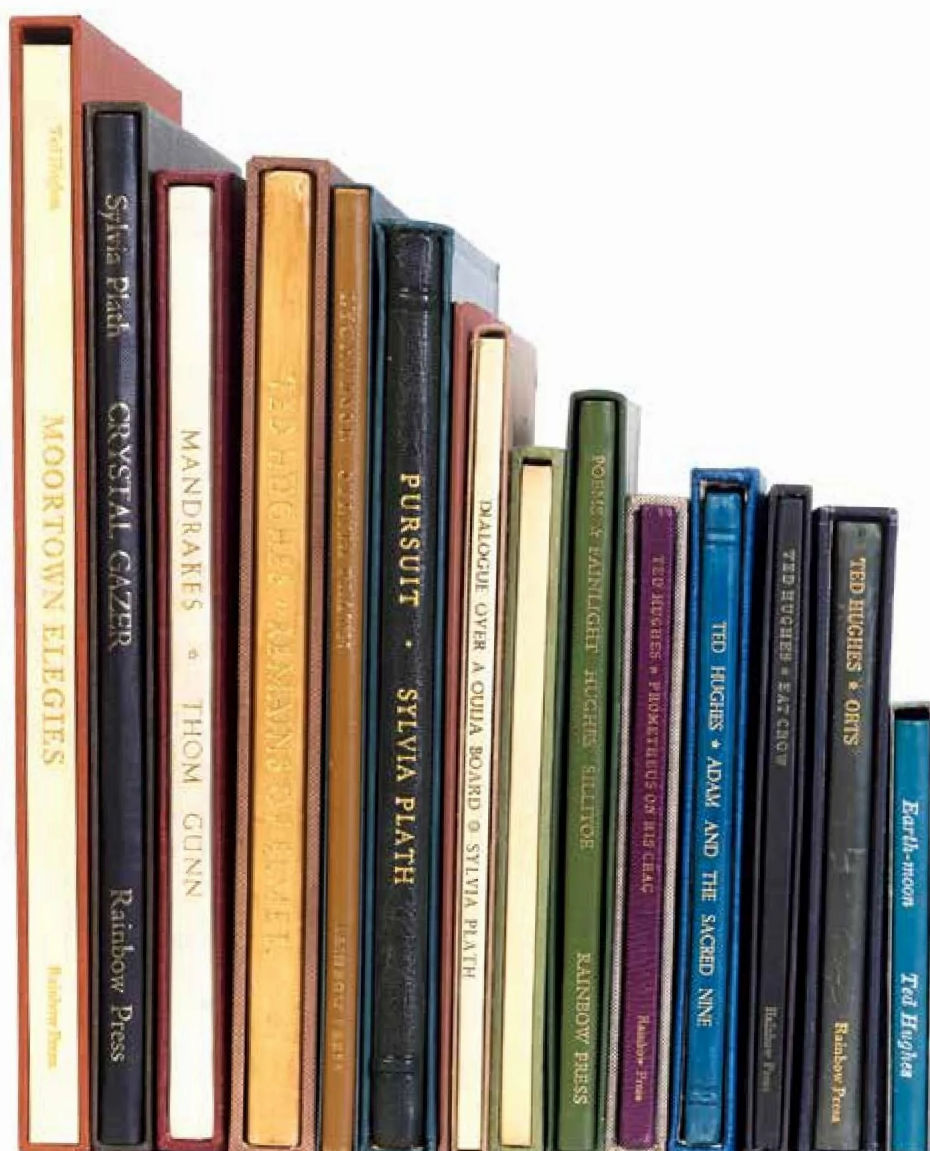
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



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PLATH (SYLVIA) AND TED HUGHES

PLATH (SYLVIA) *Crystal Gazer and Other Poems*, NUMBER 106 OF 400 COPIES, *publisher's cloth-backed boards*, 1971; *Lyonnesse. Poems*, NUMBER 354 OF 400 COPIES, 1971; *Pursuit*, NUMBER 3 OF 100 COPIES, ONE ORIGINAL ETCHING SIGNED AND NUMBERED BY LEONARD BASKIN, *full morocco by Sangorski & Sutcliffe*, [1973]; *Dialogue Over a Ouija Board*, NUMBER 2 OF 140 COPIES, *frontispiece by Leonard Baskin, original vellum*, 1981--HUGHES (TED) *Eat Crow*, NUMBER 3 OF 150 COPIES, 1971; *Prometheus on his Crag*, 21 Poems, NUMBER 21 OF 160 COPIES SIGNED BY THE AUTHOR AND ARTIST, 1973; *Orts*, NUMBER 183 OF 200 COPIES, 1978; *Adam and the Sacred Nine*, NUMBER 42 OF 200 COPIES, 1978, *these 3 with frontispiece by Leonard Baskin, original calf by Zaehnsdorf, or Gray of Cambridge*; *Spring, Summer, Autumn, Winter*, NUMBER 3 OF 140 COPIES SIGNED BY THE AUTHOR, *white calf*, 1973--*Moortown Elegies*, NUMBER 6 OF 175 COPIES SIGNED BY THE AUTHOR, *one plate by Leonard Baskin, publisher's limp vellum gilt, blocked with an illustration*

of a bull on upper cover, 1978; *Earth-Moon*, NUMBER 3 OF 226 COPIES, *illustrations by the author, original pictorial gilt calf*, 1978; *Remains of Elmet*. Photographs by Fay Goodwin, NUMBER 35 OF 70 COPIES *printed on Barcham Green Charing hand-made paper bound in full treed calf, and signed by the author and photographer, from an overall edition of 180 copies*, 1979--HUGHES (TED), RUTH FAINLIGHT AND ALAN SILLITOE. *Poems*, NUMBER 184 OF 300 COPIES, *publisher's green pictorial morocco*, 1971; *Henry Williamson. A Tribute*, NUMBER 9 OF 200 COPIES, *publisher's wrappers*, 1979--GUNN (THOMAS) *Mandrakes*, NUMBER 3 OF 150 COPIES, *frontispiece by Leonard Baskin, signed by the author, quarter white vellum by Sangorski & Sutcliffe*, 1973, ALL RAINBOW PRESS, *all but the fourteenth in original slipcases, 8vo and 4to* (15)

£1,500 - 2,500

END OF SALE

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot’s* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams’* reasonable opinion as to the *Lot’s* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right to our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots for Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams’* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer’s*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer’s* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the *Bonhams* App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a *Contract for Sale* of the Lot will be entered into between the Seller and the Buyer on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the Catalogue in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this Sale.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the Buyer in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this Sale the following rates of *Buyer's Premium* will be payable by Buyers on each Lot purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £900,000; plus
21% of the *Hammer Price* from £900,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

Storage and handling charges may also be payable by the Buyer as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the Buyer are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the Lot, where indicated by a symbol beside the Lot number. See paragraph 8 below for details.

On certain Lots, which will be marked "AR" in the Catalogue and which are sold for a *Hammer Price* of £1,000 or greater (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale), the *Additional Premium* will be payable to us by the Buyer to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500 (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

<i>Hammer Price</i>	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, shown beside the Lot number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α Buyers from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). Buyers from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a Buyer, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise Bonhams immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our Account details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for Lots purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed £3,000, or the equivalent in the currency in which the Sale is conducted, at the time when payment is made. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). For collection and removal of purchased Lots, please refer to Sale Information at the front of the Catalogue. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Catalogue.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk

Applications: CITESapplication@apha.gov.uk

Address: UK CITES Management Authority

Centre for International Trade

Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the *Contract for Sale*, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a Lot or any *Estimate* in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any *Description* or *Estimate* made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist

Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of Description save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 11 of the Buyers Agreement. Please note that Lots comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the Buyer's Premium.

16. CLOCKS AND WATCHES

All Lots are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, Bonhams makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Bidders should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this Catalogue is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending Bidder unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective Bidders are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. Bidders should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, Bonhams is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful Bidder is then unable to produce the correct paperwork, the Lot(s) will be reoffered by Bonhams in the next appropriate Sale, on standard terms for Sellers, and you will be responsible for any loss incurred by Bonhams on the original Sale to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held. Unmarked Lots require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the Seller of these articles, Bonhams undertakes to comply fully with Cites and DEFRA regulations. Buyers are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no Guarantee as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. Bidders should be aware that Estimates assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed Descriptions of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that Bonhams has been given or has obtained certificates for any Lot in the Sale these certificates will be disclosed in the Catalogue. Although, as a matter of policy, Bonhams endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the Catalogue, Bidders should assume that the gemstones may have been treated. Neither Bonhams nor the Seller accepts any liability for contradictions or differing certificates obtained by Buyers on any Lots subsequent to the Sale.

Estimated Weights

If a stone(s) weight appears within the body of the Description in capital letters, the stone(s) has been unmounted and weighed by Bonhams. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and Bidders should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in Bonhams' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in Bonhams' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in Bonhams' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the Lot Description). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the Lot Description.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the Catalogue without margins illustrated.
- All photographs are sold unframed unless stated in the Lot Description.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the Catalogue have the following meanings but are subject to the general provisions relating to Descriptions contained in the Contract for Sale:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our Catalogues we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable Descriptions of damage cannot be definitive, and in providing Condition Reports, we cannot Guarantee that there are no other defects present which have not been mentioned. Bidders should satisfy themselves by inspection, as to the condition of each Lot. Please see the Contract for Sale printed in this Catalogue. Because of the difficulty in determining whether an item of glass has been repolished, in our Catalogues reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this Catalogue, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the Catalogue where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm
It should be noted that ullages may change between publication of the Catalogue and the Sale and that corks may fail as a result of transporting the wine. We will only accept responsibility for Descriptions of condition at the time of publication of the Catalogue and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of Lots of identical size of the same wine, bottle size and Description. The Buyer of any of these Lots has the option to accept some or all of the remaining Lots in the parcel at the same price, although such options will be at the Auctioneer's sole discretion. Absentee Bidders are, therefore, advised to bid on the first Lot in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All Lots sold under Bond, and which the Buyer wishes to remain under Bond, will be invoiced without VAT or Duty on the Hammer Price. If the Buyer wishes to take the Lot as Duty paid, UK Excise Duty and VAT will be added to the Hammer Price on the invoice.

Buyers must notify Bonhams at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a Lot is taken under Bond, the Buyer will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for Lots to be released under Bond.

Bottling Details and Case Terms

The following terms used in the Catalogue have the following meanings:

- CB – Château bottled
- DB – Domaine bottled
- EstB – Estate bottled
- BB – Bordeaux bottled
- BE – Belgian bottled
- FB – French bottled
- GB – German bottled
- OB – Oporto bottled
- UK – United Kingdom bottled
- owc – original wooden case
- iwc – individual wooden case
- oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y This Lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The Seller has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This *Lot* contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale of the Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in *Italics*.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 The *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary); the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof; to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.
- 9 THE SELLER'S LIABILITY
- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or

- indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the *Catalogue* for the Sale and/or by placing an insert in the *Catalogue* and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in *italics*. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the Sale, and where such

- information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.
- 2 PERFORMANCE OF THE CONTRACT FOR SALE**
- You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the *Contract for Sale* in respect of the Lot.
- 3 PAYMENT AND BUYER WARRANTIES**
- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the *Purchase Price* for the Lot;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the Lot is marked [A⁺], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to Bonhams.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not

- under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
- 4 COLLECTION OF THE LOT**
- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the Lot in accordance with paragraph 3,

and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.**

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of

any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, VAT and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum

you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.4 You may wish to protect yourself against loss by obtaining insurance. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only

- and will not affect its interpretation.
- 12.8 In this agreement “including” means “including, without limitation”.
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*’ holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 13 GOVERNING LAW**
- All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

“**Account**” the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

“**Additional Premium**” a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams*’ *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer’s Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

“**Auctioneer**” the representative of *Bonhams* conducting the *Sale*.

“**Bidder**” Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

“**Bidding Form**” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

“**Bonhams**” *Bonhams* 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer’s Agreement*, the Conditions of Business and the *Notice to Bidders* by the words “we”, “us” and “our”.

“**Book**” a printed *Book* offered for *Sale* at a specialist *Book Sale*.

“**Business**” includes any trade, *Business* and profession.

“**Buyer**” the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer’s Agreement* by the words “you” and “your”.

“**Buyer’s Agreement**” the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

“**Buyer’s Premium**” the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

“**Catalogue**” the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our Website.

“**Commission**” the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

“**Condition Report**” a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

“**Conditions of Sale**” the *Notice to Bidders*, *Contract for Sale*, *Buyer’s Agreement* and Definitions and Glossary.

“**Consignment Fee**” a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

“**Consumer**” a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

“**Contract Form**” the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

“**Contract for Sale**” the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

“**Contractual Description**” the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

“**Description**” any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

“**Entry**” a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

“**Estimate**” a statement of our opinion of the range within which the hammer is likely to fall.

“**Expenses**” charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights’ fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller’s* agents or from a defaulting *Buyer*, plus VAT if applicable.

“**Forgery**” an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage,

restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

“**Guarantee**” the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer’s Agreement*.

“**Hammer Price**” the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

“**Loss and Damage Warranty**” means the warranty described in paragraph 8.2 of the Conditions of Business.

“**Loss and Damage Warranty Fee**” means the fee described in paragraph 8.2.3 of the Conditions of Business.

“**Lot**” any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

“**Motoring Catalogue Fee**” a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

“**New Bond Street**” means *Bonhams*’ saleroom at 101 New Bond Street, London W1S 1SR.

“**Notional Charges**” the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

“**Notional Fee**” the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

“**Notional Price**” the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

“**Notice to Bidders**” the notice printed at the back or front of our *Catalogues*.

“**Purchase Price**” the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer’s Premium* and VAT on the *Buyer’s Premium* and any *Expenses*.

“**Reserve**” the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

“**Sale**” the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

“**Sale Proceeds**” the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

“**Seller**” the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), “*Seller*” includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words “you” and “your”.

“**Specialist Examination**” a visual examination of a *Lot* by a specialist on the *Lot*.

“**Stamp**” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

“**Standard Examination**” a visual examination of a *Lot* by a non-specialist member of *Bonhams*’ staff.

“**Storage Contract**” means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer’s Agreement* (as appropriate).

“**Storage Contractor**” means the company identified as such in the *Catalogue*.

“**Terrorism**” means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

“**VAT**” value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

“**Website**” *Bonhams Website* at www.bonhams.com.

“**Withdrawal Notice**” the *Seller’s* written notice to *Bonhams* revoking *Bonhams*’ instructions to sell a *Lot*.

“**Without Reserve**” where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

“**artist’s resale right**”: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

“**bailee**”: a person to whom goods are entrusted.

“**indemnity**”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “indemnity” is construed accordingly.

“**interpleader proceedings**”: proceedings in the Courts to determine ownership or rights over a *Lot*.

“**knocked down**”: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

“**lien**”: a right for the person who has possession of the *Lot* to retain possession of it.

“**risk**”: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

“**title**”: the legal and equitable right to the ownership of a *Lot*.

“**tort**”: a legal wrong done to someone to whom the wrong doer has a duty of care.

“**warranty**”: a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

“Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer’s quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties.”

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐
Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Fine Books and Manuscripts		Sale date: 14 November 2023	
Sale no. 28322		Sale venue: Knightsbridge	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200by 10s		£10,000 - 20,000by 1,000s	
£200 - 500by 20 / 50 / 80s		£20,000 - 50,000by 2,000 / 5,000 / 8,000s	
£500 - 1,000by 50s		£50,000 - 100,000by 5,000s	
£1,000 - 2,000by 100s		£100,000 - 200,000by 10,000s	
£2,000 - 5,000by 200 / 500 / 800s		above £200,000at the auctioneer's discretion	
£5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (if applicable)			
Company Registration number (if applicable)			
Address			
		City	
Post / Zip code		County / State	
Telephone (mobile)		Country	
Telephone (landline)			
E-mail (in capitals)			
Please answer all questions below			
1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners			
2. Are you representing the Bidder? ☐ If yes, please complete question 3.			
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement			
Are you acting in a business capacity? Yes ☐ No ☐		If registered for VAT in the EU please enter your registration here: / - -	

Please note that all telephone calls may be recorded.

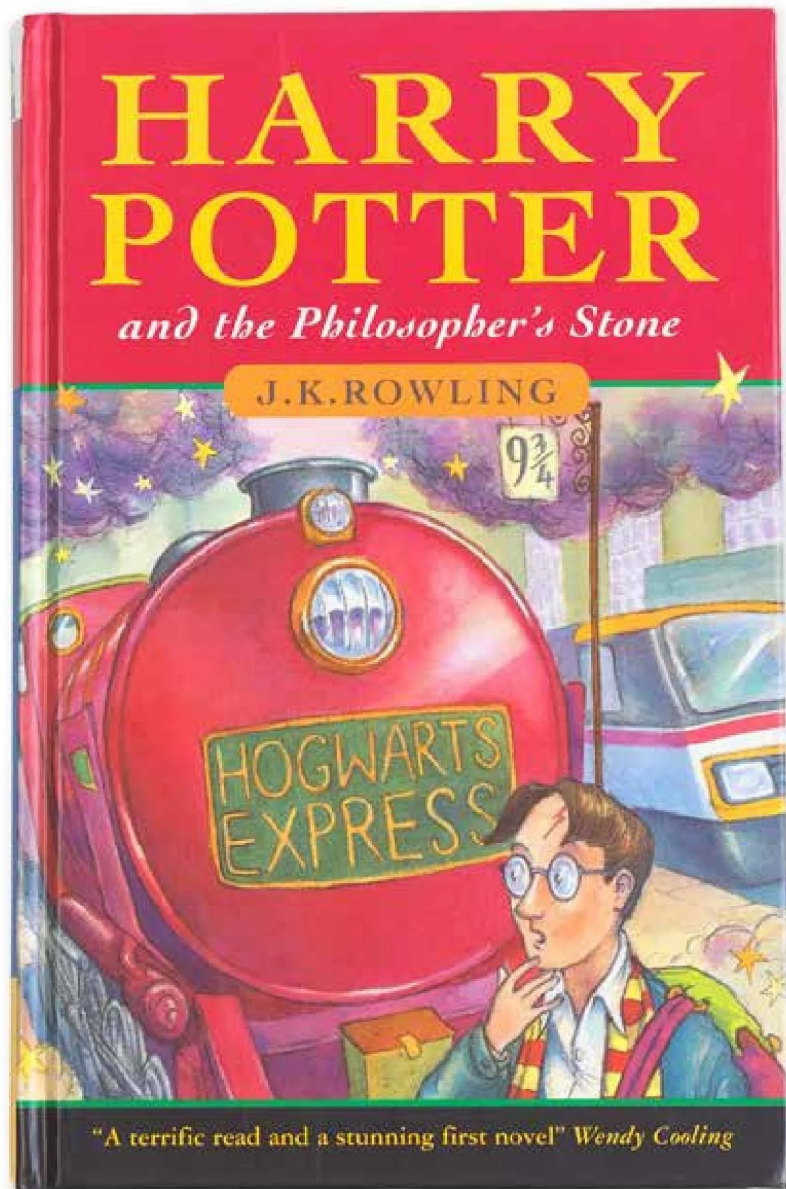
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